

"The Theater in Canada"—A London View



THE

NEW

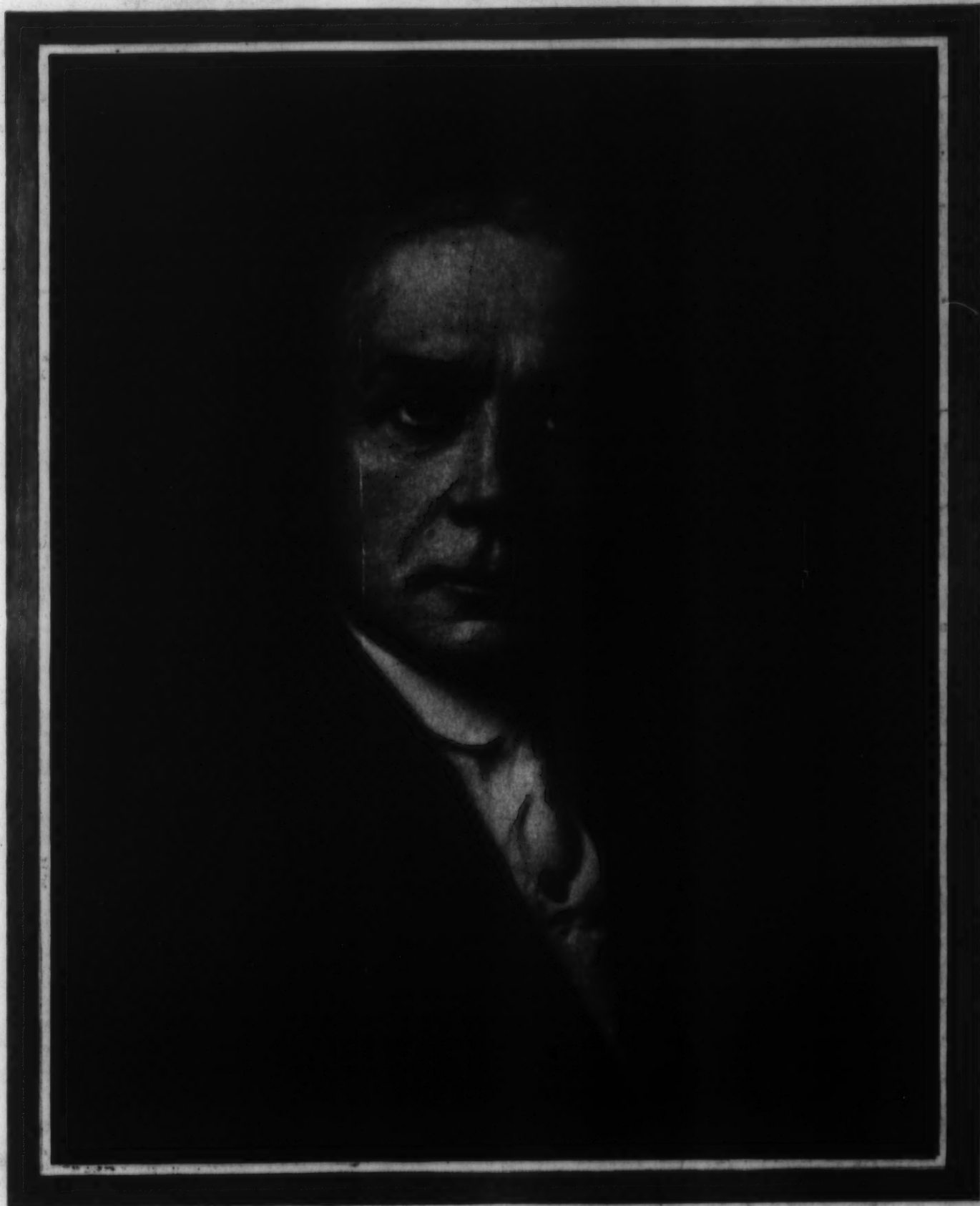
YORK

# DRAMATIC MIRROR



OCTOBER 15, 1913

PRICE TEN CENTS



DONALD ROBERTSON

"The Manufacture of Film," by George Eastman



MARGERY MAUDE  
Leading Women with Her  
Father, Cyril Maude



Copyright, 1918, by Otto Frohman. WHITE, N. Y.  
FRANK KEMBLE COOPER, SIDNEY HERBERT, MARY BOLAND AND JOHN DREW IN "THE WILL"



JANET BEECHER AND LYN HARDING IN "THE GREAT ADVENTURE"



LENORE ULRICH  
Playing in "The Bird of Paradise"

Robinson.

White, N. Y.



ALBERT PARKER, BARNEY BERNARD, MARGARET ANDERSON  
In "Potash and Perlmutter"

White, N. Y.



FRANK CRAVEN AND LOLA FISHER  
In "Fah Play"

White, N. Y.



MONA HUNGERFORD

Mishkin, N. Y.

FOOTLIGHT FAVORITES





# THE NEW YORK DRAMATIC MIRROR

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## DONALD ROBERTSON, THE IDEALIST

**I**MAGINE what it would be to hurry through Central Park—the stilted scenery obscured by darkness—to a theater where one could enjoy L'Avare, or some other great play neglected by Broadway.

It sounds visionary, but Donald Robertson believes that the time is soon coming when not only New York and Chicago, but many other cities will have free theaters. "And why not?" he asks. "We have free libraries, we have the great museums where any one may stroll in and enjoy paintings to his heart's content, and we have concerts in the parks. Why should the drama, most vital of all arts, not be furnished by the city? This would not conflict with the commercial theater, of course, any more than free concerts detract from the popularity of paid concerts, because the plays would be notable dramas which the public would otherwise not have a chance to see. My idea is to give plays ranging all the way from Aeschylus to Ibsen. No lectures, no explanations, but simply put the dramas before the public, and let it take out what it can."

Mr. Robertson has been working on this idea for years. He had it when he organized a company in Chicago to present standard plays. After long experience in the theater, both here and in England, convinced that commercial producers would not put on the standard plays which he thought the public should have an opportunity to see, he undertook to present these plays with the Donald Robertson Players. He gave them first in the outskirts of Chicago, inspiring such comments as the following, which appeared in the *Record-Herald*:

"While stuff and nonsense, some of it childish and some of it vicious, prevails at the leading theaters in town (with one or two honorable exceptions), some real plays and some intelligent acting may be enjoyed in the suburbs. This relief from the routine of triviality is due to the fact that Donald Robertson's company is filling a special engagement at the theater in Ravinia Park this week."

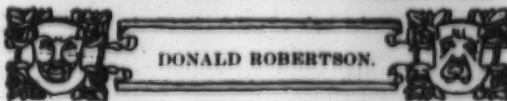
Such encouragement as this took definite form when the Art Institute offered him Fullerton Hall, and there for the next two years he gave drama under the auspices of the Institute, backed by a large number of subscribers. For a short time then he came East to play the title-role in Beethoven at the New Theater, but he returned to Chicago with the idea still of going on with his work. He proposed that there should be theaters in the North, South, and West parks of that Western city. Then there was talk of a large Greek theater in Garfield Park, which should have a seating capacity of 30,000. "This," Mr. Robertson explains, "was to be devoted chiefly to great pageants which should represent historical scenes. For example, we could give the big moments in the development of Poland, until

### The Organizer and Star of the Drama Players Looks Forward to the Time When There Will Be Free Theaters

the final struggle with Russia. This would interest not only the people of that nationality, but it would give the Irish, the Germans, the Italians, the Americans, and others a new conception of Poland. And



Moffett, Chicago.



the same with other pageants, all helping, as I looked at the movement towards welding us into a great people with common understanding and sympathy."

The city was not ready, however, for the scheme as yet, and Mr. Robertson himself took the first step towards his goal. He originated the idea of the Chicago Theater Society, of which Mrs. Harold F. McCormick was president and Mr. Ira Nelson Morris vice-president. The Society at once mothered the Drama Players.

These Players had hardly been gathered by Mr. Robertson, as director, before they were called to New York to occupy the Lyric Theater. There they presented Ibsen's *The Lady from the Sea*, Moliere's *The Learned Ladies*, and Pinero's *The Thunderbolt*, and in spite of the fact that Mr. Robertson and his players hailed from Chicago, the New York critics treated them with respect. When it came to the performance of Moliere's comedy, respect changed into enthusiasm, and the company received many flattering notices. After the New York engagement came a short tour, and Mr. Robertson and his Players went back to Chicago to finish out a memorable season.

Mr. Robertson has now, after a year abroad, made arrangements to go on with the work of providing the public with standard plays. At the head of the Drama Players, now under his own personal direction, he will go on tour within two weeks, visiting Chicago this Fall, and then return to the East for engagements in New York, Boston, and Philadelphia. In his repertoire will be: *The Learned Ladies* and *The Miser*, Moliere's comedies; *A Curious Accident*, by Carlo Goldoni; *Marcadet*, a comedy by Balzac; *The Game of Love and Chance*, one of the *Comedie Française* perennial successes, written by Marivaux; *The Stigma*, a modern tragedy by Jose Echegaray; and *Rembrandt*, a new play by Thomas Wood Stevens, of the Carnegie Institute in Pittsburgh.

These are the plans of Mr. Robertson as expressed over luncheon at the Astor last week. "Several of the plays," he said, "have already been received with approval, and I believe that the new additions to the repertoire are such as will give real enjoyment. The aim of the theater, as I understand it, is enjoyment, rather than amusement. It has a higher mission than that of killing time for us—we kill enough hours in other ways. Don't think for a moment that I believe in using the theater for a pulpit any more than it should be used for sociological discussions or exploitation of sensations. Art is none of these things. It is a simple, sincere, and sane revelation of the spirit of life."

"I never talk nor think of uplifting the stage. I hold that any one following its noblest manifestations is uplifted thereby. My aim is to present the best plays I can find, the work of dramatists rather than playwrights, whether the plays were turned out two hundred years ago or to-day. In the last six years I have put on fifty-four plays of this kind, and the public has shown its appreciation. It is my effort always to find the poetic in the actual, the universal in the particular, and the Ideal in the real. Great works of art have all been this broad, and great works of art have always been 'entertaining.'"

DAVID H. WALLACE.



## THE THEATER IN CANADA

[The following editorial from the London "Stage" will be read with interest by all who have studied the theatrical situation, as it voices what is probably the true sentiment of Canadians generally on this question. The writer declares that Canada's dependence on New York is not at all to her liking, and a Canadian manager is quoted to the effect that American management has shown very little regard for what Canadians consider their legitimate claims.—Ed.]

**M**R. CYRIL MAUDE starts his Canadian and American visit under happy auspices. On Saturday he and his company enjoyed the distinction of a Command performance, playing The Headmaster before the king and queen, members of the Royal Family, and their majesties' guests. On Tuesday he is bidden bon voyage by his brother managers at a luncheon under the presidency of Sir Herbert Tree. No doubt something will be said at this gathering on the subject of Canada as a theatrical field for our managers and actors. We have often pointed out that the overseas traffic of the English stage is very far from what it should be. It is true, of course, that English actors are very numerous represented in the United States, and that they provide the better part of the theatrical profession in the Australian Commonwealth. And South Africa takes nearly the whole of its supply from this country. All that is satisfactory as far as it goes. But the share taken directly by English management is comparatively small. We have, for example, no Frohmans buoy in the States. It is the American managers who snap up the best London plays, engage our actors, and make the most of English material to their own advantage. The reason for this state of things is not far to seek. Our stage, badly organized on the business side, has enough to do in grappling with home affairs without conducting in any systematic fashion large enterprises across the seas.

The more prominently that attention can be called to these lost opportunities the better. It is timely to note that the Canadian stage is almost entirely under American control. Generally speaking, the service is either by New York road companies or by organizations working northward from San Francisco. Mr. Maude's company go out under engagement to the Isler management. But they go out as a home organization, not an American; and, moreover, they go direct from this country to Canada. Mr. Martin Harvey and his company, who leave later on for their Canadian tour, mark a further development. There will be no American hand in their visit, which will be, we believe, an entirely Anglo-Canadian enterprise. It may very well be that these visits will form the beginnings of new relations between London and the Canadian stage. No doubt many of the conditions hitherto have not been favorable, but they have been steadily improving, and will continue to improve. They promise to do so rapidly and greatly. There will always be the trouble of distance, and also the fact that Canada is a country of huge area, with many of its great cities widely separated from each other. But population increases fast and theater-going yet faster. Writing in our columns some months ago, Mr. Robson Black cited two notable instances, especially as to the Canadian West. He said that when he was in Vancouver, six or seven years ago, he found that the townspeople gave only poor support to their one first-class theater a night or two each week, and otherwise were content with some struggling stock companies. To-day, with 150,000 population, six playhouses do not meet fully the local demand, and a seventh, costing £50,000, will soon be erected. Calgary is another conspicuous example of theatrical expansion. One second-rate theater of six years ago has given way to an excellently equipped building accommodating first-class companies. The

### Sentiment Favors English-Made Productions, Says London Authority

members of a good stock company reside the year round at another house, and variety programmes are provided at a third. Such illustrations might be extended to a score of points along the ten thousand miles of Western railway tracks. Winnipeg, with five theaters; Medicine Hat, Moosejaw, Regina, Nelson, Saskatoon, Port Arthur, Edmonton, Victoria have reached a certain maturity as wide-awake, self-

the view that the American supply is bad. It is, in his opinion, as good as that of any division of the United States, exclusive of the great cities of New York, Boston, Philadelphia and Chicago. This exception, however, is a considerable one, the more so as the general road supply through the booking offices has been freely condemned in the States. Mr. Black added: "Opportunity is taken to send into Canada the numerous English companies; and no part of the English provinces and no part of Australia could more eagerly demonstrate than Canadians an affection for the London-trained player and the London-marked drama." Mr. Black admitted that the Americanization of the stage was against public sentiment in Canada. "The bond of a common amusement rigidly drawn

in New York has a potent social influence upon the growing generation of Canadians, and 'the American idea' enjoys a precious advocacy during the forty weeks' itinerary of American plays and their native-born exponents." He doubted, however, whether the grip of the American manager could be thrown off. Mr. Holles, on the other hand, says that the movement to throw it off has the financial support of some of the richest men of the Dominion. He mentions Sir William Mackenzie, Sir Donald Mann, Sir William Whyte, Sir Daniel McMillan, Sir Montague Allan, and others. The promoters of the movement, for whom Mr. Carl F. Leyel is acting in this country in connection with the British and Canadian Theater Organization Society, state that within a year they will be in a position to offer British managers two tours a year of at least twenty weeks each. Mr. Holles points out, further, that British companies can use Canada as a first stage for a tour extending to Australia, while the company can return via South Africa. Four first-class theaters, of about the size of His Majesty's, are to be built by the Autumn of next year in Montreal, Winnipeg, Toronto and



FRANK CONNOR, ISABEL IRVING, AND LEO DITRACHSTEIN IN "THE TEMPERAMENTAL JOURNEY."

White, N. Y.

assertive theater towns. Indeed, in the West not less than the East, this is the day of a theatrically new Canada. As Mr. Black put it, perhaps a little floridly, "Optimism is rampant. Towns and cities have gone almost delirious over suddenly found wealth in land speculation. Thousands of eager spenders have been created, as it were, overnight." In any case, the present conditions substantially modify the old estimate of the Dominion as theatrically unproductive.

Canada is evidently ready to do her part in promoting a direct English supply. The American dependence is not at all to her liking. She is made a mere appanage to the American system, which is still conducted very much on monopolistic lines. Practically all the Canadian theaters of importance are in the clutches of the octopus of the New York booking offices. In an interview in the *Daily Telegraph*, Mr. William Holles says that it would be difficult to exaggerate the widespread desire that there is in the Dominion to be rid of this domination; by no means simply because of its financial oppression. According to Mr. Holles, who has been on a visit to London in order to forward a movement for a theatrical supply from the mother country, American managers have shown very little regard for what Canadians rightly consider their legitimate claims. "American managers have so many theaters of their own clamoring for attractions that ours take quite a subsidiary place in their calculations. Thus it happens that, with possibly the exception of Montreal and Toronto, our public is being starved so far as plays of the better class are concerned. . . . There are thousands of people in all our cities who never enter a theater from year to year on account of the character of the plays now commonly introduced by these managers." In particular, says Mr. Holles, Canadians are "tired and even resentful of the many war dramas which we receive from the United States, and which are anything but complimentary to our national pride." Mr. Black, in our columns, did not take altogether

Vancouver, and there is a hope that Sir Herbert Tree may be able to give the opening performances in each of these. It is said that the theaters will each cost £300,000—probably an error for \$300,000—and that the necessary funds are assured. These first steps are practical in character, and they seem to be supported substantially; and every possible degree of co-operation should be extended by us in helping Canada to the British supply that she wants.

Sir Herbert Beerbohm-Tree: "It was once thought necessary that the actor should put on stilts in order to reach the Shakespearean height. No author demands a more natural, a more sincere, a more human treatment at the hands of the actor than does Shakespeare. He, being the most modern of writers, demands the most modern treatment. . . . The actor's own humanity—that is the all-important question. How far is he to allow that to be infused with the character he is called upon to represent?"

Marie Lloyd: "I have never been in any other free country, but I do not believe that there is another place on this earth where a defenseless woman would have been so shamefully humiliated as I have been. Yes, and all Americans that I have ever met talk about how well women are cared for here. Wait till I get home!"

Mayor Kline does not intend lifting the lid from off the Tenderloin. The late Mayor Gaynor's policy will be continued as far as he is concerned and cabaret performances at hotels and restaurants must cease promptly at 1 A.M.

The virtue of originality that men so strain after is not newness, as they vainly think (there is nothing new); it is only genuineness.—RUSKIN.

It is not vice in its insolence which makes a play immoral, but lack of lessons in morality.—BRAU-MARCHAIS.



## BACK OF THE CURTAIN

EVERY phase of the forbidden life has been shown us by the dramatists of 1913 save one. We have had the maison de joie and sorrow. The mysterious flat with the too magnificently gowned landlady, the gentlemen of the jimmy and the man who wants to sell love letters at a large advance on the original price. One institution only of the existence of concealment has failed to pass in review before our greedy eyes. Why has the malpractitioner bloomed unseen?

A consultation in his private office offers great opportunity for subtleties, and there would be a thrill in the carrying of a victim out of the sanitarium at midnight, in one of those rare instances when the specialist has failed.

Jefferson De Angelis complains that the secret of his life is out, revealed, he moans, by his old friend, Eva Davenport. Grandparents will talk, and ample Eva, whose friends playfully address her as Ev-ar Du Pois, wants to organize a grandparents' guild, with afternoons devoted to discussion of "How We Can Further Spoil Our Sons' and Daughters' Little Ones." You see, she named the comedian of Rob Roy for membership and he had to furnish credentials. They arrived in the form of two charming photographs.

"Yes, I have a pair of grandchildren," he admitted, "a girl and a boy, and although I say it who shouldn't, they are the finest specimens in this country. The little girl is such a perfect lady and the boy such a thorough boy that I have not made up my mind which of the two I prefer. Sometimes I think it is the girl, but the next minute I am sure it is the boy. My wife and I used to dread the day when we would be pointed out as grandparents, but now that they are here we take pleasure in exhibiting the youngsters."

Mr. De Angelis moved to adopt Miss Davenport's resolution that grandparenthood makes folk younger and that it is an inestimable privilege to train your audience to laugh.

That The Lure has lured many dollars into the pockets of its author is attested by the fact that George Scarborough has, since the interrupted play began its two months' run, built a handsome home on Staten Island. Miss Josephine Victor, for whom the play was written, though she is the Maria of The Temperamental Journey—and thereby hangs a tale later to be told—paid the author and his family a week-end visit in celebration of the success she had predicted for it.

There have been rumors that Mary Shaw possesses a title she is too modest to use. With journalistic abandon and fearlessness as to consequences, I confronted her with the rumor.

"Fudge!" she responded. "There are no more titles in France. It's a republic."

Nevertheless, I have since learned that, as surely as any American heiress bears a title of old France is "Our Mary" entitled to that honor of being addressed as the Duchesse de Brissac. Her husband was the Duke de Brissac. To her redounding credit be it said that to her the title is a joke, and that her ambition is merely to be worthy of the honor that attaches to the name of Mary Shaw, actress.

I predict that Maire O'Neill will enjoy a vogue at least as great as that enjoyed by her sister, Sara Allgood, in this country. She is an admirable actress of rare witchery. J. Butler Yeats, the painter, says she is the highest type of Irish beauty. A glimpse of her convinced me that she has a most enchanting smile. She is the younger sister of Miss Allgood, who uses the family name, Miss O'Neill having borrowed that of a maternal grandfather to prevent confusion of identities. In private life she is the wife of the London correspondent of the Manchester Guardian. It was a happy domestic incident that prevented her coming to this country as their leading woman the first time the Irish Players paid a visit. She has brought with her the little daughter who was the cause of the delay of her first visit to this country. A London friend tells me: "You will adore Maire O'Neill in New York. She gives an inspired performance of Peggeen Michael in The Playboy of the Western World."

We will have a chance to begin the adoration at the premiere of General John Regan.

There is much confusion and much matching of memories incident to the production of Damaged Goods. The most unpleasant part in the drama it required genuine moral courage and high purpose to produce is played by Mrs. Richard Bennett. But those who remember her performance of the squaw in The Squaw Man, clearly recalling that she was then known as Mabel Morrison, are surprised to see "Adrienne Morrison" for that most difficult woman's role.

A note from Mrs. Bennett herself scatters the mental clouds: "In the first place, there were three Mabel Morrisons on the stage and we had a lot of trouble about our mail. It would mix. In the second

place, I always wanted to use my middle name, Adrienne, and the three Mabel Morrisons gave me a pretext. I had thought it was so long since I played the squaw that no one would remember me. This confusion, while trying to my audiences, is very gratifying to me, for it proves that I am remembered."

Edna Goodrich, growing beautifully less each day, reaching a spiritual attenuation while playing Evangeline, told me of her vision of the future of players no longer young.

"It is quite evident," she began in stately phrase, "that the time has come for the young men and women of the stage to prepare themselves to relieve those valiant standard bearers of the drama who have labored unceasingly for many years."

"It is not fair to expect the long established leaders of the profession to go on indefinitely performing the great tasks of the theater. We of the younger generation must renounce all other claims and take up the work at the point to which they have brought it, and, benefiting by their long efforts, carry on the mission of the theater. In these days of many distractions it is not always easy to dedicate the best of years of one's life to one's specific line of work,



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LOUISE DRESSER.

but we young people who have the love of the theater in our hearts will not be deterred.

"There are two sides of the landing for people who have long continued before the footlights. On the one side they are to be greatly admired, but on the other it speaks ill for them that there is, an absence of the younger artists who should have relieved them.

"Personally I have decided to devote the next ten years of my life, which are undoubtedly the best, to uninterrupted work in the theater. What I may accomplish I do not know, but my willingness to do my share will never flag. I believe there are many other young people who feel as I do. I trust there will soon be an army of us who will not prove unwilling to meet our responsibilities, and, may we hope, to do our work as well as those tired strugglers who have already done their share."

Playing special engagements, especially in revivals of old plays, in which they have been successful, and teaching the art of acting to the younger, in private classes or in the schools, is the noble conclusion for an artistic career as Miss Goodrich sees it. Meanwhile translated into brutally clear journalism, Miss Goodrich believes the older players should retire to give the young ones a chance.

The thoughts of Blanche Bates's friends, whom she numbers by hundreds, have followed her to the Philadelphia sanitarium where she awaits one of the crowning events of a woman's life.

"I am very happy—and afraid," she said to one friend who bade her goodspeed, and to another: "I hope to be back and well and happy by the end of October."

Frank Pollock, the tenor of Rob Roy, is an American boy, graduate, too, of grand opera, and cousin of Miss Jennie Hawley, the contralto, formerly with the Bostonians and afterwards with Alice Neilson and The Toreador.

The Matinee Girl has grown up. Pigtails, skirts at

loot tops and chocolate caramels are no longer for her. When she goes to the theater it is no longer gigglingly of afternoons, but gravely and sometimes décolleté-ly in the evening. With this issue she ends her immature chats with you, that have extended week by week over many years, more years than you or I choose to, or need, recall. She will meet you in other places and in other guise.

More serious, but no less pleasant, duties await her. She waves hands of greeting and farewell—no, au revoir to you across the spaces that separate friends, though invisible. Always you will be to her "Mine own people." She parts with you with Joe Jefferson's toast in her heart and on her pen point:

"Here's to you and your family.  
May you live long and prosper."

THE MATINEE GIRL.

## IS MONEY THE TEST OF A GOOD PLAY?

AT a meeting of the Twilight Club one night last week, held at the rooms of the Aldine Club, several hundred persons well known in various lines of human activity gathered to make the sub-heading of their club, "A Twentieth Century Forum," consistent. After the banquet a number of prominent speakers held forth, among them Rupert Hughes, George Bronson-Howard, Hudson Maxim, Gilbert Parker, Dorothy Dix, Frederick Arnold Kummer, Sydney Rosenfeld—who entertained the company with his story of the pessimist and the optimist—and William Thompson Price. Particular interest was attached to the appearance of Mr. Price, because he so seldom emerges from his retirement to attend functions of any kind. In response to the invitation of Toastmaster Tucker to speak on "What Is a Play?" Mr. Price delivered a short address that touched upon a very vital question in theatrical work in such a way as to cause a deal of discussion. The point raised was the test of the good play, and the attitude taken by Mr. Price was that money is that touchstone. A portion of his remarks follow:

"I fear I shall be constrained to shock you—for the moment only—with my first definition of What Is a Play? To him who first essays playwriting I would enjoin it as of the utmost importance, the most practical, useful and comprehensive definition, possible. A play, then, is something that makes money. It sounds sordid, but it is not. Nature itself demands priceless tribute for its best; and the play that makes money—not for one season only, but for all time—should make the author rich, properly so, and the world richer in many ways, in terms of gold. If such a play makes money, it is because the dramatist has responded to the demand with his time, labor, mind, heart and his soul. Nothing sordid in that. In order to make money, the play must have form, it must obey the laws of the drama, which the dramatist must know, as also the technique of his day—that is to say, the facilities and limitations for expression afforded by the means at hand. If it does not make money, it is not a play. I would not measure wholly by the amount, but the play must make sure money, it must grip those audiences which see it.

"Let us apply this. What is the greatest play in the world, measured by actual active longevity, money—and other requirements? It was written for money, among other things—its author had to meet his obligations, pay his rent and his actors; and the world might well regret that, as a result of his labors, his last habitation was a cottage and not a palace. That play—I think you will agree with me—is Romeo and Juliet. Whatever your intent in writing a successful play may be, the result is money. Then an ultimate test is money.

"There is no money in it unless there is art in it. You must know how to do it. You who listen to the whispers of hope, you idealists who believe it is purely an emanation of genius, consider art and its dramatic synonym—money. Playwriting is an art—it is a process of thought. It takes many people to make a play, and of them all—author, actor, manager, stage-manager, scene-painter, carpenter, electrician—not one of them—from author to scene-shifter—was born with any dramatic instinct in the sense of knowing his business without learning. As Henry Irving once truly said: 'You may be the mightiest genius that ever breathed, but if you have not studied the art of writing for the stage, you will never write a good acting play.'

"A play must conform to certain fixed laws—which nobody ever 'smashed,' as they call it, or ever will smash. Those laws are founded on the constitution of the human mind. Playwriting is not the customary expression: narrative is. Your resources are wholly within you. In playwriting you must go outside of yourself and use many agencies, and that moment art is required. Now, do not think that the art is merely academic and not a natural one in the end. Do not think that it means conventionality. As St. Paul says, of divine law, 'You are bound, and yet free.' You surely would not claim that the failure of a play to make money was a certain evidence of its moral and artistic worth? There certainly is nothing discreditable in a money valuation. The Bible itself can be commercially considered, for no other book in the world has had a larger sale."





# THE FIRST NIGHTER



"At Bay" Scores Substantially with Guy Standing as a Breezy Irishman—"Her Little Highness" with Mizzi Hajos—Opening of "The Theater of Thrills"—Sudermann's Latest—Forbes-Robertson, Etc.

## "AT BAY"

Modern Melodrama in Four Acts, by George Scarborough. Produced Oct. 7 by the Mearns. Shubert, Thirty-ninth Street Theater.

Hattie .....	Phyllis Young
George .....	George Herrell
Aline .....	Crystal Horne
Captain Lawrence Holbrook .....	Guy Standing
Father Shannon .....	Walter Horton
Robert Dempster .....	Edwin Jordan
Inspector Flagg .....	Mario Maleroni
Tommy Gilbert .....	S. E. Hines
Albert Jones .....	Freeman Barnes
Donnell .....	Edward Leahy
Inspector MacIntyre .....	Charles Mason
Joe Hunter .....	Fred Hilton
Bernadine .....	John Horne
Dr. Francis Elliott .....	Harry Hadfield

Guy Standing returns to us in this play in the character of a breezy, adventurous Irishman who has kissed the Blarney stone and is equally ready with his tongue and his—no, not his fists. He's got the seed of the Irish gentleman in him, though he was born on Second Avenue and his father rose to the rank of a police sergeant. Mr. Scarborough has drawn him with graceful, vigorous strokes, and Mr. Standing gives him the polish that makes Captain Holbrook one of the most agreeable figures in any play current this year.

Avowedly it is a melodrama. Rumor says that Augustus Thomas had a hand in the play, and it shows traces of an experienced hand in the rounding out of edgy surfaces and the filling with details of scenes which stretch the laws of probability but never coarsely violate them. It is an interesting crime play, as such plays go, dealing with obvious effects but full of tense situations and with a well sustained plot of criminal fiction.

Much of the interest is due to the remarkably fine impersonation of Captain Lawrence Holbrook by Mr. Standing and the excellent performance of the company, Miss Herne as the heroine, Aline Graham; Mr. Howell as Aline's father, the District Attorney; Mr. Mortand as the chief of the Secret Service; Mr. Maleroni as a black-mailing lawyer; Mr. Horton as a Catholic priest, and Mr. Hines as the lawyer's office clerk, as well as Mr. Leahy in the small part of an Irish policeman.

The story has to do with Captain Holbrook's courtship of Aline, who has twice jilted him for a mysterious reason which is not explained until she answers a summons one night to call surreptitiously on Judson Flagg, a corrupt lawyer, who offers to sell to her for \$1,000 a letter revealing her secret marriage, contracted when she was sixteen years old, to a Washington newspaper man.

The desperate girl is unable to meet the schemer's demand, and in repelling an indecent proposal she stabs him with a paper file and escapes with the letter. But not until the dying lawyer has touched the button of an electric flashlight and snapped her picture unknown to her.

The gallantly devoted Irishman now enters heart and soul into the problem. In the course of the police investigation of the violent death of Flagg, he finds evidence of Aline's hand in the tragedy first in a scent of familiar perfume, next in her valuable emerald clasp which he surreptitiously extracts from the clutch of the dead man, and finally in the tell-tale negative which he likewise extracts from the camera under the very eyes of the crime-hunters.

Of course, your credulity is somewhat stretched by the assumption that the detectives allow these things to happen under their very noses, but the facts are not so glaringly improbable that we have a right to protest.

At all events, the witty Irishman is so adroit in circumventing the sleuths that he stands out in bold relief as a genuine hero, particularly when later on he baffles the police, who have got a trace of Aline's secret marriage and are trying to connect it with her probable visit to Flagg's office. By declaring that she was secretly married to him, he is thus protected by law from the necessity of testifying against his alleged wife. With wonderful resourcefulness he tricks the police at every point until circumstances slowly overwhelm him and finally Aline is "at bay," with the officers about to carry her off to jail.

Then another adroit turn in the complication occurs. A specialist whom the devoted lover has induced to witness the autopsy testifies that Flagg's death was not directly due to the wound, but to heart trouble induced by great excitement. As the coroner's jury adopts this view, the verdict acquits Aline of murder, the case drops to the ground, and as Captain Holbrook himself is able to supply the missing information that Aline's husband died in the Philippines, the lovers are free to marry.

The first-night audience gave Mr. Standing a rousing welcome after his long absence in London, but it was a trifle compared with the ovation paid him after the third act, when he had given eloquent proof of his acting ability in a series of incidents that held the audience under the spell of his cleverness.

Miss Herne was charming, but she would be more charming if she would take life less seriously and learn to mark grief,

worry, and anxiety in a manner less tearful and dolorous. People consumed with secret grief and beset with all kinds of troubles occasionally assume an outward show of cheerfulness, whether they feel it or not, and just that is what lends variety, contrast and the effect of light and shade to an impersonation, which is art.

## "THE LIGHT THAT FAILED"

Play in Prologue and Three Acts, Adapted by George Fleming from Rudyard Kipling's Novel. Presented by Forbes-Robertson and Company at the Shubert Theater, Oct. 9.

Dick Helder .....	J. Forbes-Robertson
Gilbert Belling Torpenhow .....	Gordon Bentley
J. G. Fordham (Nighal) .....	Percy Rhodes
Leone Cassavetti .....	Alexander Scott-Gatty
Morton Mackenzie .....	Montague Rutherford
James Vickery .....	S. A. Cookson
G. B. Deane .....	Eric Adey
F. Cecil Vincent .....	Walter Bingham
Phil Baynor .....	Robert Atkins
Beeton .....	S. T. Pearce
J. Young Man .....	George Hayes
Maisie .....	Gertrude Elliott
Bessie .....	Maud Buchanan
The Red-Haired Girl .....	Adeline Bourne
Mrs. Haynes .....	Nannie Griffin
A Model .....	Jean Tuckett
A French Bonne .....	Blanchette Grand

The large first-night audience which witnessed this revival on Thursday evening was deeply moved by the pathos of the blind artist, as interpreted by Mr. Robertson. The performance met with the unqualified praise of the daily papers, and much favorable comment was bestowed on Gertrude Elliott for her womanly charm in the part of Maisie. Adeline Bourne, too, is credited with admirable work in the role of the Red-Haired Girl.

This week the bills are Mice and Men, Hamlet, and The Light That Failed.

## "DER GUTE RUF"

A Drama in Four Acts by Herman Sudermann. Direction Rudolf Christians. Irving Place Theater, Oct. 8.

Geb. Kommerzienrat Weisssegger ..	Ernst Robert
Karla .....	Grete Meyer
Baron von Tanna .....	Helrich Marlos
Dorrit .....	Charlotte Krause
Direktor Schrödt .....	Ernst Holmang
Geb. Kommerzienrat Termahlen ..	Otto Stöckel
Max .....	Rudolf Aicher
Anna .....	Annie Simon
Julie .....	Selma Weber
Servant .....	Louis Pratorius

Whatever else may be said of this Sudermann play, faulty construction cannot be charged, for its entitles hang together wonderfully, and Der Gute Ruf (Good Repute) is another evidence of the great German dramatist's artistry. Whether it bears comparison with those plays which place the name of Sudermann among the immortals is another question; and whether the story of one woman's claim upon another to save her from the consequences of her indiscretions with a man considerably younger than herself, especially when her "dashing" friend (a sort of female Pythias) was herself somewhat, though not to the same compromising extent, involved in intrigue with the selfsame young gentleman, is good material for a big play, is a matter altogether of viewpoint. That, however, Sudermann brings out the dramatic elements in all their startling phases leaves no open door for doubt, and to question or carp at this is puerile hypercriticism. The one fault (from our standard) is talkiness, which, from the German playgoer's point of view, disappears. For, given that the subject interests him, and the characterization is sound, he rather delights in being a disinterested witness to the thrashing out of grievances between characters in a play. This is where the philosophy of the Germanic mind comes in, and a German audience will take its Sudermanns and its Ibsens in the theater, just as it takes its Schopenhauers and Nietzsches in the library.

Der Gute Ruf nevertheless has exceptionally intense dramatic scenes, and these are mainly between the women, Karla and Dorrit, if we except those between Dorrit and Direktor Schrödt, her father, the latter the victim of painfully extreme susceptibilities to the wagging tongue of the world, which applies in no less a degree to the husband of the recalcitrant Karla.

The characters of Karla and Dorrit brought back upon the stage of the Irving Place Theater that marvelously versatile and facile actress, Grete Meyer, after a lapse of several seasons, and also introduced a new luminary in Charlotte Krause, an actress of really extraordinary endowments. The scenes enacted between these two gifted and fascinating women, in which they ran the gamut of feminine emotions—at one time manifesting the tenderness of genuine camaraderie, at another (when doubt of each other seizes them) displaying the feline instinct in the "female of the species," with wonderful subtleties of stage-art, and then again the overwringing dramatic force with which they depict fury over deception and outraged loyalty, and resentment at recriminations—reach an altitude of dramatic ef-

iciency rarely seen on the stage nowadays. These two actresses are worth while.

Heinrich Mariow played the semi-humorous Baron von Tanna, the all but complaisant husband of Dorrit, in his accustomed subtle and happy manner, while Ernst Holmang (a newcomer) as Schrödt gave an exhibition of a profound conception of the requirements of a very trying role. He is an actor at once subtle and forceful. Rudolf Aicher, another new arrival from beyond the sea, was more than satisfactory as Max, the young man who is the bone of contention between the warring Karla and Dorrit. Ernst Robert as Weisssegger, the other husband, played with dignity and fine discretion. Otto Stöckel was, as usual, the actor of resourceful charm as the placid and imperturbable Termahlen, the father of Max; while Annie Simon, Selma Weber, and Louis Pratorius helped to make up an uncommonly efficient cast. The costuming of the ladies was a delight (we have this from a very discriminating companion, not being a connoisseur of *à la mode* ourselves), and the staging and general detail reflects the greatest credit upon Direktor Christians's proficiency.

In conclusion a suggestion: Could not the management arrange a special Der Gute Ruf afternoon performance for the benefit of our American and English players? It might do them a world of good to see it.

## ONE-ACT PLAYS

Produced at the Princess Theater, Oct. 10. Business Management of F. Ray Comstock. W. A. Brady, and Lee Shubert. Stage Direction of Holbrook Bilan.

**PRINCE.**  
A Drama by Hernal Becerra.  
Police .....

**A PAIR OF WHITE GLOVES.**  
A Drama by Andre de Lorde and Pierre Chaine.  
Sonia .....

**EN DESHABILLE.**  
A Comedy by Edward Goodman.  
Gregory .....

**THE BLACK MASK.**  
A Tragedy of Northern England by T. Tennyson  
Jesse and H. M. Harwood.  
James Glascon .....

**THE BRIDE.**  
A Comedy by William Hurlbut.  
Maurice d'Aubiac .....

Once more it has been demonstrated that the Princess is a theater for grown-ups only, a class which does not include all of the New York critics. Sex is the dominant note in the programme. In the first of the one-act plays is a mistress fleeing from the murder of a man who abused her. In the second play, an attractive woman, meeting a Russian general in a hotel, lures him on by the play of her sex until she has him intoxicated so that she can murder him. En Deshabille is a bedroom scene with a man in pajamas and a lady in her night attire discussing whether he will share the bed or sleep on a couch. The Black Mask is a grim struggle of two men for the possession of a woman. Then, last of all, is the comedy of a bride who becomes so engaged in affairs with three lovers and her husband that she has to call in the police.

This may sound discouraging, but as a matter of fact, the Princess plays are thoroughly enjoyed by the sophisticated public to which they appeal. It is difficult oftentimes to tell just where the person comes from who is thoroughly sophisticated—he may even sit across the dinner table from the person who loves the sweet little plays—but, at any rate, it is certain that there is a public for these plays, risqué or brutal, as the case may be. And as long as the "thrillers" of one kind and another are not thrust on an unsuspecting public as corrupting plays have been, it seems at least beside the point to attack the Princess.

Felice, the opening playlet, is the weakest of the five. It tells of an artist who befriends an outcast brother. Hardly has the brother left the studio before a shot is heard outside, and a woman, running in, begs for protection. Between visits of the police, she enlists the artist's sympathy, until he finds that it is his brother she has murdered. Then comes the dramatic moment in which he has to decide whether she really did wrong. He finally takes her into shelter, and the curtain goes down on the final departure of the police. The play is rather well written in spots, but is not quite well enough done to satisfy. The acting is only average.

A Pair of White Gloves provided a splendid opportunity for acting on the part of a woman luring a man so that she can murder him, but on the opening night Willette Ker-

shaw failed to reach its possibilities. One could only regret. The scene is a private dining-room in a London hotel. General Gregoff, a high Russian official, comes there to meet a pretty stenographer whom he has met in a business office. He is divided between anticipation of her visit and fears of assassination. She comes, and after making him drunk, strangles him with a pair of white gloves. She is avenging the suffering which he inflicted on her husband. The play has thrills which would be even stronger if Miss Kershaw could act the part. Mr. Bilan is compelling as the General.

En Deshabille contains some of the smartest dialogue heard on the New York stage of late. It is one of the few instances in which a New York writer has been able to catch the French neatness of touch in very risqué themes. A gentleman comes into the bedroom assigned to him at a country home, takes his exercises, lights a cigarette, reads a moment, turns out the light and tosses about on the bed. The door opens and in walks a charming young lady. She turns on the light, takes off her coat and hat, and lets down her hair. Then comes some very frank dialogue and the young lady steps into the next room to put on a very attractive night effect of Turkish pantaloons and lace. As the gentleman says, it is worth waiting for. The situation rapidly becomes more risqué until the man acknowledges that he is her husband, separated from her for the last five years. The curtain goes down with her in his arms, on the bedside. Miss Kershaw is much better in this play, and Mr. Bilan does some good acting, but he might have more finesse. Mr. Goodman, the author of this risqué playlet, is a settlement worker.

The Black Mask is a genuine thriller. It tells of a man who is compelled to wear a mask because his face has been taken away by an explosion. His wife never loved him, and now she turns to her lover. The husband returns suddenly, is knocked unconscious, recovers as his body is about to be carried out to a deep shaft, kills the lover, and switches the mask, so that the wife still thinks it is her lover. The curtain falls on the husband tearing off the mask as he steps into her bedroom. Sensations are plentiful, since this is the best acted as well as the best written play on the programme. Mr. Bilan and Miss Polini share the honors.

And then there is The Bride, a clever bit of work with a touch of cynicism. A husband departing on a stage coach—the scene is laid in the days of romance—bids his bride of two months a fond farewell as she swears that she loves him and him only. But hardly has the door closed on him before a lover enters through the window. A noise outside makes her hide this man and another lover enters. Another noise and another lover. Another noise, and the husband returns. Then a sneeze gives away one of the lovers, under the bed, and the other two come out at the same time. Our constant little lady calls on the police, who arrest the three men as intruders. Then as a final touch of satire, she asks the police to take away from them the jewels which they had brought, but not yet given to her. Miss Polini has the technique for this part, but she does not suggest the charm that she might. Lewis Edgard does a capital bit of light comedy acting, and Mr. Bilan, as usual, fills requirements, but he has too much swagger.

## "HER LITTLE HIGHNESS"

A Musical Play in Three Acts by Channing Pollock and Renold Wolf; Music by Reginald De Koven; Staged by George Marion; Produced by Werba and Luescher. Liberty Theater, Oct. 13. Max Bendix, Musical Director.

Anna Victoria, Queen of Herzegovina ..	Fraulein Missi Hajos
Baron Cosca, her Prime Minister ..	Allan Pollock
General Myras, Commanding the Army ..	William Struss
Herr Rumler, Lord Mayor of Mostar ..	William J. McCarthy
The Lord Chamberlain ..	Francis J. Tyler
A Captain of the Guard ..	George Dunston
First Lady in Waiting ..	May Emory
First Mistress of the Wardrobe ..	May McCarthy
First Lady of the Bedchamber ..	Jane Elliott
Stephen IV ..	Wilmuth Merck
Prince Nila ..	Holton Herr
The Duke of Ravanica ..	Francis Bolser
Adolph Lauman ..	Willard Louis
Elizabeth Lauman ..	Louise Kelley
Robert Trator ..	Wallace McCutcheon
Madeline Schuyler ..	Ethel May Davis
Eleanor Winton ..	Mae Murray
Nathaniel Quix ..	William J. McCarthy
Mary Ann ..	Anna Boyd

Fraulein Missi Hajos's first stellar appearance in New York, on Monday evening, was made under favorable auspices. She demonstrated convincingly a highly pleasing personality, an engaging manner, a light, agreeable voice, something chic and authoritative—in short, she proved that she has learned her trade and is a young and appealing artist who will readily establish herself in public esteem.

The part given her is the impossible little queen in Mr. Pollock's former comedy, in which Elsie Ferguson was seen about five years ago. It was then known as Such a Little Queen, which, while it had a certain



charm, failed because it was better as a comic opera book than a play. Accordingly the author had not far to go to convert it to its proper uses, and with Mr. Wolf's sparkling lyrics—at least some of them sparkled—with Miss Hajos to lend it the charm of her personality, Mr. Marton to stage it, and Mr. De Koven to supply the tunes, Her Little Highness scored a moderate if not an overwhelming success.

The story is told in three acts, with the first scene laid in a throne room, dealing with a revolutionary outbreak which interrupts the betrothal ceremonies of King Stephen of Bosnia and Queen Anna of Herzegovina, and sends them both to New York under the protecting wing of Adolph Lauman, a millionaire dealer in something or other, who has a marriageable daughter, Elizabeth, and a worthy American ambition to marry her to the dethroned kinglet. The second scene takes place in an Amsterdam Avenue flat, tenanted only by the ex-Queen and her minister, Baron Cosma, and ends as a delegation from Bosnia or Herzegovina summons Stephen—since working as a clerk in a local department store—to resume the reins of government while the poor little queen is rejected. They part for a time under fearful circumstances, but in the last act, which represents a fête on the grounds of the Lauman residence at Irvington-on-Hudson, the obstacles are removed and the devoted king and queen are happily reunited.

The opera resembles in general outlines quite a number of comic opera plots, but it is presented with a lavish display of costumes and a fine ensemble, and affords fair opportunities for Fräulein Hajos to show her ability. Mr. De Koven does not add materially to his reputation in the musical part of the work, in which he recurs liberally to familiar forms and themes and maintains a uniform level of agreeable musicalship without anything specially unique, striking, or characteristic. The best part of the triple alliance are Mr. Wolf's lyrics. The quartette, "Practical Patriots," a folk song of the Queen; "My Fairy Prince," also by the Queen; "C. O. D.," by the Queen, the Baron, and a bevy of shop girls; "When the Landlord Comes a-Knocking at the Door," sung by Quigg and chorus, and the romanza, "Heimweh," are the best numbers in the opera. Miss Hajos danced a cadenza very effectively, and Mr. McCutcheon danced the tango, turkey trot, and a Brazilian to the apparent delight of the audience. Mr. Pollock gave a quaint and curious representation of the Prime Minister; Mr. Louis was fairly droll as Lauman, and Mr. Merkyl was acceptable as the young King. Louise Kelley distinguished herself as Elizabeth, and Anna Boyd scored in an Irish song as a New York servant. The production is quite elaborate.

## "THE MIRTH OF THE MOMENT"

Cabaret Play, by Edward Paulton, Given at Michael's, Oct. 13

An innovation in cabaret entertainment was launched at Michael's restaurant, Forty-second Street and Broadway, last Monday night, consisting of a bill entitled "The Mirth of the Moment," by Edward Paulton. It was presented in costume, without, however, any scenic accessories, and introduced some very excellent talent in songs, dances, humorous skits, and characterizations, among the latter a contretemps between William Shakespeare and John Drew, the epitome of which was that the gentle William exclaimed in despairing tones, "Alas, that I should live for this," or words to that effect. Another amusing fragment was a golf match between John Bull and Uncle Sam, in which the former was worsted, of course.

Anita Bondio, a beautiful American girl of the blonde type, with a sweet, well-cultivated lyric soprano voice, who comes from the La Scala in Milan, where she sang the leading role in "The Girl of the Golden West," was the prima donna. She promptly sang herself into the hearts of her hearers. Bertha Nos, a very promising little comedienne, was another favorite. Flora Crosbie, formerly with "The Pink Lady," danced and sang delightfully; eight handsome and shapely girls dressed off the entertainment, the whole of which was organized by David Galway and staged by Michael Ruiz. Everything would have passed off swimmingly had not Inspector of Police Gillen appeared at the conclusion of the first part of the evening, just when everybody proclaimed it a good show, with an excellent dinner, and placed the proprietor and performers under arrest, under the technical charge of giving a theatrical entertainment without a license. Four taxicabs were requisitioned to convey the party to the Fifty-fourth Street Police Station, where Magistrate Freschi held Mr. Michael in \$500 bail to appear before him Wednesday, Oct. 15. Within an hour the entire party returned and got ready for its second turn.

## NEW BARRIE SKIT

A Satire on Play Censors Introduced in "The Doll Girl"

A new skit by J. M. Barrie was presented to New York last night at the Globe Theater, being included in "The Doll Girl." The idea back of the skit, called "The Censor and the Dramatists," is that a play censor is quite likely to think along the lines of his trade. In the case chosen, Mr. Censor is an architect who feels compelled to judge a play submitted to him by architectural

rules, regardless of what becomes of the nation's morals. Music hall gymnasts have been called in by the Author to play parts in his sex play "with a punch." But no sooner have they received their parts than they protest against speaking lines characteristic of domestic drama, and when they are persuaded to go on with the play, their morals become lax.

Richard Carle played the cockney husband, Hattie Williams the cockney wife, Will West the play censor, and Charles McNaughton the third man in the domestic triangle.

## "LOHENGGRIN"

Last week's bill of the Century Opera Company was Lohengrin in English, with a special German performance of Wagner's great lyric work on Monday evening. The performance gave general satisfaction to the audience, though not to a number of the musical critics on the dailies. Morgan Kingston, the English tenor, sang the title role and Miss Lois Ewell sang Elsa. This week, The Jewels of the Madonna.

## AT OTHER PLAYHOUSES

**WEST END.**—Bought and Paid For is at the West End Theater this week for a return engagement. Since its last appearance at the 125th Street house the play has been gaining new laurels. The London engagement has come in the interim, and three companies have started on tour of the English provinces. Another company will open in Melbourne, Australia, next Spring.

**ROYAL.**—Little Women, William A. Brady's production of Louisa M. Alcott's immortal story, is the current attraction at the Bronx Playhouse. Sam Bernard scored heavily last week with All for the Ladies.

**GRAND OPERA HOUSE.**—The attraction this week is The Master Mind, with Edmund Breese, and substantially the same company seen in the play last season.



In all the excitement of the World's Series week, there was a discussion in the Lieber offices about one of the games. Walton Bradford and George Welty were exchanging opinions as to the Giants' victory when Felix Edwards, who came over from England to stage General John Regan, asked: "Was there a baseball match yesterday? Who won?"

The title of Lieber Augustin, in which De Wolf Hopper is scoring at the Casino, has been changed to Miss Caprice; but I doubt the expediency of the change. Lieber Augustin is the title of an old and highly popular German folk-song. Its name is known to hundreds of thousands who may never have heard the song; but it denotes something humorous and familiar, whereas Miss Caprice is one of a dozen titles of rather inconsequential musical plays which have come and gone like other ephemera and awakens no particular curiosity.

Mr. Holbrook Blinn has a fine opportunity to build up an artistic organization for the production of unusual plays at the Princess Theater, but to insure the success of the venture it devolves on him as the director, or the management which directs him, to see that the players employed are of the first order. The public is here to support one-act plays of the requisite vitality and graphic power, but it demands that the highest form of histrionic art be enlisted in their interpretation.

The acting, generally speaking, has been disappointing. It has been far from first-class. It has even been amateurish, and rant, crudeness, and rollocking melodrama have often been the order in place of moderation and discretion. Mr. Blinn himself is not impeccable. He is excellent in forceful parts, he is excellent in the art of changing his appearance, but he is deficient in graceful roles of suave comedy, and he drops unconsciously into a colloquial style of enunciation and pronunciation in roles that call for standard English speech.

Miss Kershaw should, by all means, be kept from playing parts of dramatic intensity, as her display of feeling is mostly on the surface, and she substitutes noisy exclamations for modulated expressions of emotion. Miss Polini is all right in plays like The Black Mask, but she is lacking in finesse in parts like the Bride, and drops too easily into overt farce.

What I am trying to impress on Mr. Blinn and his associates is that with a small ensemble like the Princess Players it pays to get the best, and that nothing short of the best will perpetuate the undertaking.

There are three indefatigable workers in the Oswald Brooks agency offices in Montreal, viz., the three partners in the firm: Oswald Brooks, H. C. Judge, and Bas. Horsfall. The other day, just when their star, Lawrence Brough, was due to leave England for his all-Canadian tour of The Lady of Ostend, Judge felt the need of a few days' quiet, so went a-fishing on Lake Champlain;

Brooks had chased away to Winnipeg to hunt up C. P. Walker; Horsfall was in New York; the office was in charge of the secretary. Quietly fishing on the lake, Mr. Judge was summoned to the shore by the frantic gesticulations of a small boy, and on disembarking was told to attend to a long distance call. Hurriedly proceeding to the phone, Mr. Judge was informed by the secretary that a cable had been received from Mr. Brough reading, "Arrange substitute. Arrested for love in a railway train. Brough." Imagine the visions and thoughts which were suddenly conjured up in the popular young impresario's brain! If Mr. Brough were handcuffed and chained to the dank walls of an English prison cell, how could he sail for Canada on the appointed day? Mr. Judge caught the first train for Montreal, but there was the cable cure enough, and it read, "Arrange substitute arrested for love in railway train. Brough." Shortly afterward Mr. Horsfall walked in on his return from New York, and inquired what the trouble was. "Oh, that's all right," quoth Horsfall. "That's in reply to my cable from New York suggesting to Brough alternative 'curtain-raiser.' He means we are to change the advertisements and announce 'Arrested' instead of 'Love in a Railway Train.' Don't you see?" The look of relief on Judge's face can better be imagined than described, but it required more than one visit to the neighboring drug-store to thoroughly recompose his agitated spirit.

## GOSSIP

Gene Barrett is back. Rachel, in which F. C. Whitney will present Madame Kallisch, went into rehearsal yesterday under Edgar McGregor.

Thomas Dixon is organizing a No. 2 company to present The Sign of the Cross in the North.

Miss Marcia Malneil, ingenue, has joined the special company of Within the Law, opening in Toronto.

Miss Felice Morris is now appearing in The Family Cupboard as Alice, the part originated by Miss Brady.

Ben S. Meers, last season the Simonides in Ben Hur, has been engaged as stage manager for Madame Kallisch in her new play, Rachel.

W. H. Dorbin, who has been engaged for the Green Players at the Auditorium, Fitchburg, Mass., opened there as Henry Higgins in The Virginian.

Mary Clowes has been engaged by A. G. Delamater, and will be featured in the part of Diane Etoile in The Inner Shrine, opening on Oct. 30 at Scranton, Pa.

Frank Mills has left Los Angeles for New York, having been called by William A. Brady to assume his old character of Robert Stafford in Bought and Paid For.

When The Great Adventure went to Providence last week, John Major, formerly of the New Theater, was company manager. Mr. Major will also go out with Prunella when it is given a short road tour.

Elizabeth, better known as "Beanie," Le Roy, is slowly recovering from a severe surgical operation at 274 West 117th Street, where she will be pleased to hear from her professional friends.

Ellen Mortimer, who was unable to open in Her Own Money at the Comedy Theater, is back in the East to continue in the part until the close of the New York run, expecting to open in another new play later in the season.

Accounts of Harrington Reynolds's opening in his new play, in which he is starring and in which he opened at the Opera House in Rutland, Vt., are extremely flattering to that actor. Mr. Reynolds has been more or less identified with priestly roles of late.

Mabel Wilber (Mrs. Madison Corey), prima donna with The Moon Maiden, enjoys quite a reputation before business clubs and is accustomed to receive invitations to address them. Her most recent experience in this line happened in Rochester, where she was solicited to address the Ad Club.

Gregori Cherniavski, the latest European musical sensation, a pupil of the famous Professor Ascher, who is also responsible for Elman and Gumball, will be heard in concert here under the management of Edgar Strakosch. Cherniavski won the first prize at the St. Petersburg Conservatory violin competition, carrying off the gold medal, presented to him by Czar Nicholas II.

A "Broadway Beauty Chorus" will appear in The Mirth of the Moment, a travesty on the current events of the day, by Edward Paulton, co-author of Little Boy Blue and Adele, which will see its first production at Michael's restaurant, Forty-second Street and Broadway, Oct. 13. Mr. Michael is building a large stage to accompany the company of twenty persons, which includes Anita Bondio, a young American singer, who was prima donna last season at the Scala in Milan; Marie McDonald, formerly leading ingenue with Sam Bernard and Fritz Scheff; Bertha Nos, Bernhard Neimeyer and Walter Brasil.

Lisle Leigh, owing to the sudden premature closing of the Amelia Bingham company in vaudeville Oct. 11, has not decided as yet whether to accept a stock engagement recently received or enter vaudeville in a new sketch which she has contemplated presenting some time ago.

"Buddy," Perle Steady's small white dog, got out of his mistress's dressing room one recent night and walked on the stage while Miss Siegel was playing Mammy Lou in Cameo Kirby. "Buddy's" debut was as familiar as it was novel and unexpected and created considerable amusement with the audience. He departed himself like a prime old actor and as if he had followed the vocation all his life, acting as if he would like to repeat the performance.

## The PUBLICITY MEN

The rumor that Stuff Davis might come back in the game this year resulted in the death of the Philadelphia Item. More than one agent is wearing mourning.

First break in the line-up of that half-man-Polish-Richardson combination! The Spingold retired honorably last week. He's going back to work for William Morris.

Because she simply can't stay in town, Anna Marble is off again, this time ahead of the Hicken Ware company of Within the Law, which opens in Detroit.

William Collier and the Frohman office are adding to the gaiety of nations by their ads for Who's Who. Under the name of the play they use the following inducements from real notables: "Tis a lovely night—Shakespeare," and "Tis a lovely bra play—Sir Walter Scott."

When we mentioned Willie Collier's writings of the World's Series for the Herald, we forgot to say that De Wolf Hopper was also writing to his heart's content and that his opinions appeared in the New York World.

Eddie Pidgeon has been getting a great display in the New York dailies for the pair of turkey trotters we mentioned last week, whose combined age total 140 years. The headlines are about "Never Too Old to Turkey Trot," etc. Business continues at the same good pace up in the Jardin de France.

Just to keep any argument about The Lure from drying out, H. Whitman recently arranged for a special free mailing and woman suffrage reception at the Majestic Hilltop Theater on Monday afternoon. The theater was "kindly donated for this occasion by Messrs. Lee and Sam Benson," but the affair was under the auspices of the Women's Political Union. The big feature was discussion of The Lure. The two beautiful Georges, Scarborough and Prunella, spoke, also Mrs. Anna Howard Shaw and Mrs. Harriet Stanton Blatch.

When The Great Adventure opened in Providence last week, it is said to have had the best reception of any new play ever there in four years. And the best-of-the-reports showed that it had the best opening night of any play in two years. Which is so much more to the credit of Catherine Lee.

Miss Lee has also been getting a very good showing for Her Own Money. On the strength of its appeal to women, she arranged for discussions of the play in the Belknap, The Designer, and other women's publications. Prunella, with its articles, will also be well represented in the same class of magazines, as well as the regular channels.

The Stratford-on-Avon Players found on to the front page of the New York Times last week with a dispatch that they had decided not to play in New York because the taste here was for naughty plays. The action was said to come from the Board of Governors of the Shakespeare Memorial Theater, who allowed the Players to come to this country with F. R. Benson at their head. The company is now playing in Canada with laudatory notices and good business. The mystery has not yet been solved as to just how the announcement came in the Times, but it was good publicity. A day or two later the Times contained a symposium of opinions from managers, playwrights, and others, who all said that they did not agree with Mr. Benson. Some of them stated, and an editorial chimed in, that Mr. Benson wouldn't be missed. But the Players never expected to come here. Paul Davis has been doing publicity for Benson and his company.

On Monday Lee Kugel moved his office from the Hudson Theater to Room 515, Candler Building, 250 West Forty-second Street. This was the outward evidence of his resignation as general press representative of the Henry B. Harris Estate, to devote his entire time to publicity for the attractions of Joseph P. Bickerton, Jr. As announced in The Mirror some time ago, Mr. Kugel has been doing the press work for Mr. Bickerton since that been former manager began his successful career. The activities of the New Era Producing Company and Mr. Bickerton have grown so rapidly, however, that Mr. Kugel, in order to give them his full attention, has been compelled to resign his position with the Harris Estate and move to the same building with Mr. Bickerton.

In the last five and a half years, while making the Harris attractions known to a very broad world, Mr. Kugel has helped to make many notable successes. His press matter has always been to the point and in the best newspaper style, so that the press sheet bearing his name has been a welcome visitor in the offices of dramatic editors. In New York particularly, he has always been able to get just about what he wanted in the line of publicity. One of the best known big producers has been bidding for his services, but Mr. Kugel preferred to go with Mr. Bickerton, his friend and business associate for a number of years. Also, from the point of an observer, it might be added that Mr. Bickerton is on the road to being one of the most successful managers New York has seen.



ESTABLISHED JANUARY 4, 1879

# THE NEW YORK DRAMATIC MIRROR

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## THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President. FREDERICK F. SCHRAEDER, Editor.  
HENRY T. MUNCH, Sec'y and Treas. LYMAN O. FISKE, Manager

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## ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

## FORCE OF HABIT

At the risk of perpetrating a platitude, we aver that it is strange how habits grow upon us—that is, some of us.

When it became the fashion to go hammer-and-tongs at the white-slave and brothel plays, a habit was established by sundry critics to bowl over everything that remotely suggested domestic irregularities, whether it was offensive or not. Once having their appetite whetted by the gore spilled over *The Lure*, *The Fight*, and other plays of that ilk, they fell foul of the *BROADHURST-SCHOMER* play, *To-Day*, which has a legitimate dramatic motive for its poignant fourth act.

It is one thing to feed a prurient taste by dragging in something that is designed to appeal to a morbid fancy, and quite another to meet the demand of a legitimate dramatic exigency.

The play of *To-Day* is distinctly in a different class from certain other plays which have been objected to. Here is shown a young woman who cannot forego her vanity, self-indulgence, and love of display, entailed by the sudden reverses in fortune of her husband, and who deliberately prostitutes herself to gratify her selfish aims.

By a perfectly normal chain of circumstances, in her secret pursuit of the demon of vanity, she keeps an assignation, arranged through a procuress, to meet a gentleman who turns out to be her husband, and we have a tragic situation which at least is dramatic and true to psychological conditions.

There are patent technical weaknesses in the early part of the play; but this situation evolves from natural causes and redeems the drama from the reproach of idle claptrap. It is really a strong and impressive situation, and it entitled the production to better treatment than that meted out to plays with no such artistic spirituality.

But, then, the habit had grown upon the critics to shoot at everything that had an immoral environment, for the time being, at least. We wonder what our pious confreres would have said had they been called on to review *The Clemenceau Case*, *Led Astray*, and some other examples of not impeccable plays of the French school. And we wonder, moreover, to what extent they were influenced by that old critical axiom that a woman who is not "sympathetic" is not entitled to sympathy as an artistic entity.

EVERY now and then some class paper, trailing remotely in the wake of *THE DRAMATIC MIRROR*, worries itself into a state of feverish fretfulness over the attitude of *THE MIRROR* on current questions. About a year ago we commented with becoming editorial dignity on the news that France had been seeking to legislate the billboard into its proper place, and at once a more or less esteemed contemporary, pretending to speak for the billboard interests in this country, began to exhibit violent symptoms of delirium tremens, which we chose to disregard on the general principle that if a stone is thrown into a rabble of canines and a yelp is heard, it is safe to assume that some dog has been hurt. After the lapse of more than a year we receive a copy of a class paper of whose existence we had no prior knowledge, with a marked paragraph informing its puny circle of readers that *THE MIRROR* is fighting the billboards and attempting to belittle this journal's standing generally. The truth of the matter is *THE MIRROR* has not referred to the billboards in over a year and is not fighting them. It may, however, look further into the complaint against billboards by certain municipalities and discuss the question at length with a view to an intelligent understanding whether billboards are a benefit or a burden to managers of theaters and attractions.

## BOOKS RECEIVED

*THE DRAMA TO-DAY*, by Charlton Andrews. Philadelphia: J. B. Lippincott Company.

*MY WANDERINGS. Reminiscences of Henry Clay Barnabee, being an Attempt to Account for His Life, with Some Excuses for His Professional Career.* Edited by George Leon Varney. Boston: Chapple Publishing Company, Ltd. Illustrated.

*PLAYS AND PLAYERS IN MODERN ITALY. A Study of the Italian Stage as Affected by Political and Social Life, Manners and Characters of To-Day.* By Addison McLeod. Illustrated. Chicago: Charles H. Sergel and Company.

*THE WALL OF TIME. Personal, Biographical and Critical Reminiscences of the American Theater.* By William Winter. Two volumes. New York: Moffat, Yard and Company. Price, \$10 net per set.

*YEARS OF DISCRETION*, by Frederic Hatton and Fanny Locke Hatton; novelized from the play by the authors; with illustrations by Alonso Kimball. New York: Dodd, Mead & Co. Price, \$1.25 net.

*LYNCH AND DRAMA*, by Stephen Phillips. New York: John Lane Company. Price, \$1.25; postage, 12 cents.

## To "MIRROR" Readers

Owing to Columbus Day falling on Monday, this week's issue of *THE MIRROR* will appear one day later than usual on the news-stands in New York City.

## SPARKS

(S. Morgan-Powell in the Montreal Star.)

To the majority of Canadian theatergoers the interesting comment of our London correspondent regarding the reception of Barrie's latest play will probably be somewhat cryptic. The pit is unknown in this country. In England, and particularly in London, it is an institution. Strange though it may seem, the verdict of the pit has sealed the fate, for good or evil, of more plays than the verdict of the stalls ever did. The pit does not correspond to the gallery as we know it here—for the gallery patronage of Canadian theaters is woefully limited, save on exceptional occasions. When the regulation melodramas were drawing big crowds to the Theater Francaise a few years ago the gallery's verdict meant something. But it means little or nothing at either of the two leading playhouses in the city.

The front row in the pit in the London theater corresponds, roughly, to the front row of the parquet here, but with the exception of that front row the pit in London is peopled with a very different type of people to those who fill the parquet seats in Montreal. It is, perhaps, the most cosmopolitan assembly to be seen in any playhouse in the world, if one accepts the leading French theaters and these of Buenos Ayres.

The student of the drama may learn more from the London pit-lite or the Parisian gallery patron than he could absorb in many moons from the average habitue of the stalls.

I remember well, during a year's residence in Paris, that it was my delight, after seeing some important theatrical productions, to make my way to one of the many cafes where the working man and his wife might be found drinking their glass of wine or cognac or absinthe and discussing the play they had just witnessed with all the freedom, frankness and confidence the average English-speaking theatergoer is wont to associate only with the cognoscenti.

I learned many things from overhearing such discussions. Your Parisian working man is a natural dramatic critic. He is not biased, on the one hand, and he is not prone to lose his critical instincts in his enthusiasm, on the other hand.

The explanation is a simple one, and as it leads up to a point I wish to emphasize, I am tempted to make it clear at length. The reading of the drama and the study of the writings of the great French playwrights is a feature of educational curriculum of France. It is a painful fact to contemplate, but it is one that cannot be denied, that the average French schoolboy knows more about Racine than the average English schoolboy does about Shakespeare.

Of course there is the inherent love of the dramatic, which is the birthright and the heritage of every French man and woman. But this apart, the elemental grounding which they receive in the masterpieces of their great dramatic writers gives them an insight into the drama as an influence on the national life that has no equivalent in the customary education of the average English school boy or girl.

## UNCLE SAM AND MARIE LLOYD

(From the New York Sun.)

The decision of the special board of inquiry to deport Miss Marie Lloyd, the English vaudeville actress, seems to indicate an inclination to follow the letter rather than the spirit of the immigration law. With Miss Lloyd's private life or views on the marital relationship we have nothing to do, but the intent of the law is obviously to prevent the importation of women into this country for immoral purposes and to keep out women who are likely to depend for their support upon the wages of prostitution.

Miss Lloyd cannot be held to come under either of these classifications. She is coming for a limited time at a large salary to perform on the American stage. At the end of that time she will leave the country; the theatrical management has even offered to give a bond that she shall do so. To assert that she is in any danger of becoming a public charge or is otherwise undesirable upon the grounds already stated is merely ridiculous.

It is quite certain that other vaudeville actresses have been admitted to this country, unaccompanied, to whose immigration there might be reasonable grounds for objecting. To admit these without question and to refuse admittance to one who frankly confesses a liaison which is as respectable as such a relationship ever can be seems like straining at a gnat and swallowing a camel.

## EDITOR'S LETTER BOX

**HARLEM.**—Lowell Sherman has joined the Poll Players in Baltimore.

**INQUIRE.**—The Permanent Players now at the Winnipeg Theater are owned and managed by W. B. Lawrence.

**CHARLES GILBERT.**—Charles Frohman produced *Diana of Dobson*, with Carlotta Nielsen in the leading role.

**A. M. B.**—Not informed as to Adele Covert's plans for next season. Mary Hall is not the wife of Thurston Hall.

**L. CLARKE.**—Rowland Buckstone will be with James K. Hackett this season. The Sothorn-Marlowe company will play Philadelphia commencing Oct. 3.

**WILSON WALLACE.**—Regarding your inquiry concerning Bertha Galland and Roselle Knott, address Dixie Hines, Knickerbocker Theater Building, New York City.

**J. A. LANE, Brooklyn.**—Mr. White's address is at 1441 Broadway, New York. No actor is compelled to join a club or society if he does not wish to, but it sometimes helps to belong to one, as you are in better touch with inside events. The moving picture school you refer to is the only one in the city that we know of. How efficient it is and how far its influence reaches in procuring engagements and positions we are not prepared to say. Why not try one of the standard schools advertised in this publication on another page?

## SHAKESPEARE AND FOREIGN ACTORS

Editor, DRAMATIC MIRROR:

Sir.—I was much pleased with Mr. Gran's interesting description of Salvini's first visit to this country, and I have in mind a vivid bit of remembrance that may add a little touch of interest to Mr. Gran's story.

John McCallough told me that on one occasion he was playing *Richieu* and Salvini sat in the box. At the close of the act in which the cardinal deposes the king and his minions, threatening them with the curse of Rome, Salvini asked his interpreter for an explanation of the scene. When the words were repeated he shouted with laughter. He said: "An Italian audience would regard that as a burlesque or a farce. They would laugh the actor off the stage. The idea of anybody being afraid of Rome is too funny for words."

You will remember that the Vatican had been but recently shorn of its temporal power, and Salvini was doubtless a strong anti-clerical.

I have the strong impression that English-speaking audiences preferred *Othello* to any other of Salvini's masterly performances, because they were familiar with the text, and could easily follow the story. In my judgment his greatest play was *La Mort Civile*. As I am not an Italian scholar, I have no means of judging of Salvini's ability to grasp and reproduce the full meanings of Shakespeare's text. His *Othello* spoke to the passions, not to the intellect, of the audience. But I have never seen a foreign actor playing in English, that I thought, understood to the full, our greatest poet. I know this is heresy but it is profound conviction. Fechter, who was a most graceful romantic actor, played what he, and adoring Boston audiences, called *Hamlet*, but it was a bit of lurid melodrama, no more like Shakespeare's *Hamlet* than "I to Hercules."

Very sincerely,  
JOHN SYDNEY.

NANTUCKET, MASS.

It is a peculiar vanity that resents the interpretation of Shakespeare by non-English-speaking actors, when in fact it was Lessing and Schlegel, two Germans, that assigned first place to the Bard of Avon among the dramatists of the world, and his works are more often performed in Germany than all the English-speaking countries together. Players like Salvini, Ristori, Novelli, Sonnenthal, Kains, Fossati, Madame Janauschek are identified with performances of Shakespeare unsurpassed in English. What Madame Modjeska was able to do in English she was able to do in Polish; Madame Janauschek's *Lady Macbeth* was just as powerful and convincing in German as it was in English. Shakespeare's characters are universal. It may require a Frenchman to do full justice to *Moliere*, but Salvini's *Othello* was probably more true to Shakespeare than that of any English actor that ever lived.—Ed.

## HELP FROM "THE MIRROR"

THE PITTSBURGH GAZETTE-TIMES

Editor "Dramatic Mirror."

Sir.—Please do not consider this a surreptitious appeal for publicity. On the other hand it is a plea for protection against your too generous publicity. My desk has been deluged with letters from all points of the compass, as far south as Houston, Tex., and as far north as Cape Cod Bay, imploring me to accept plays for the *Gazette-Times* prize contest. Will you please stick away in some corner of your much-read paper the statement that the *Gazette-Times* prize play contest is confined strictly to Pittsburgh and Allegheny County. I take it that these imploring friends have read *The Mirror* and in post haste send me their petitions. I will soon have a barrel of letters. It is impossible to answer them individually, and to check the flood perhaps a line in your good paper will serve me well.

CHARLES M. BREGG,  
Dramatic Editor.  
Pittsburgh, Pa., Oct. 3, 1913.



## Prominent Critics

What do you think of a dramatic critic who spends his spare time in being director of four banks, treasurer of two sugar companies operating some six or eight factories, and into the bargain general manager of the most powerful newspaper in three States?

In New York a dramatic reviewer considers being a dramatic reviewer is a day's work. Horace G. Whitney, dramatic critic (and incidentally general



HORACE G. WHITNEY.  
Dramatic Editor *Deseret News*, Salt Lake, Utah.

manager) of the *Deseret Evening News*, which is the organ of the Mormon Church, fulfills all the functions enumerated. He conducts a theatrical and musical column that is both authoritative and skillfully written. Incidentally, he has done more for the development and encouragement of theatrical and artistic taste in the West than any other man I know. Salt Lake City is by population a small town, but it contains a greater percentage of keen theatergoers than any other town in the country. There is a legend to the effect that the average Salt Lake resident will pawn the kitchen stove in order to see a play. In the East, towns of the size of Salt Lake, are one-night stands, whereas the Mormon capital is a three-night stand, and an exceedingly profitable one.

Mr. Whitney's influence on the theatrical development of the West began years before he became a critic, and even before his town was recognized by Eastern managers. For a long period he was the directing and motive power of the Salt Lake Dramatic Club. This organization not only gave creditable performances on its own account, but was of generous assistance to visiting professionals. Some of the famous artists have at one time or another in their careers been stranded in Utah. In such events the Dramatic Club would organize a "guest" performance of some standard play or comic opera supporting the stranded celebrities, and with the proceeds, enabling them to continue their travels. On other occasions the active interest and sympathy of the club have made engagements profitable which otherwise would have been disastrous.

"One of my proudest possessions," says Mr. Whitney, "is a receipt signed by Maude Adams for \$7.50 that I paid her years ago for singing a couple of songs between the acts of *Divorce*." He is personally acquainted with more stars of national prominence than any other critic in the country, except, perhaps, two in New York and two in Chicago.

The Salt Lake Theater, by the way, is an exceedingly interesting and historic playhouse. It was built by Brigham Young before the railroad had advanced as far west as Utah. Not only is it exceptional from the audience's point of view—for it is possible to see and hear distinctly from any point in the auditorium—but also from the performer's, for stage and dressing-rooms are unusually commodious.

When H. G. Whitney first took hold of the *Deseret News*, it was a poor, discredited sheet, struggling along from hand to mouth and paying its employees' salaries 10 per cent. cash and the balance in orders on the tithing house of the Mormon Church. That was

in good weeks. Very few of even the devout brethren read the paper.

Mr. Whitney took hold of the *News* and in a few years he had the paper on a basis where it was able to pay salaries 100 per cent. cash. It is now a prosperous dividend paying property, a formidable political power, and a very well-edited newspaper.

## BACK OF THE CURTAIN

Peggy O'Neill believes herself the luckiest girl on Manhattan Isle. A year ago the little Irish-American, with the coal colored hair and the wide, wondering eyes, was casting about for a way to earn her daily bread. There was poor prospect of its being spread even thinly with butter. Her father had been killed in a railroad wreck.

"Whatever can I do?" she asked herself.

"You make good frocks," was her own reply, "and women must always have gowns."

She opened a dressmaking shop in Forty-eighth Street and was succeeding at least in keeping the wolf far enough away so that only a distant whine could be heard, when she read the announcement that Oliver Morosco wanted a young leading woman, whom he might star next season provided she possessed talent and learned dramatic art with reasonable rapidity.

Peggy O'Neill applied and her sweet Irish face, her ingenuous manner and quick wit won the day.

That is the reason there is a "To Let" sign on the dressmaking shop door.

But Miss O'Neill's thimble finger will not lose its cunning. She is making all her own costumes in *Peg o' My Heart*, *bedad*. And may the Springfield, Mass., audience to which this month she will make her bow, nineteen and wistful, like them.

Famous Irwin Castle and a day's work at home of its popular mistress may soon entertain the public. A private view of the pictures was enjoyed by Miss Irwin's friends in Boston recently, and while *Widow by Proxy* is in the vicinity of Manhattan there will be given another private view of what I long ago christened the most delightful home of a player in America.

## LILLIAN RHODES

Lillian Rhodes, who plays Mrs. Reynolds in *Fine Feathers* on the road this season, enjoys the reputation of being one of the most talented of our younger leading actresses. She is of distinguished appearance, has an excellent stage presence, and possesses a voice which, aside from its remarkable quality and range, has been the subject of commendation by theatrical critics throughout the land.

Miss Rhodes has starred in *The Resurrection*



simultaneously with Miss Blanche Walsh. She was requested by Miss Walsh's managers to give up her tour, which, of course, she declined to do. She was also in a play with Mary Shaw, who wished her for the daughter of Mrs. Warren's Profession in a contemplated revival in New York.

Miss Rhodes's work in *The White Sister* has been more than favorably compared with Viola Allen's. As Katie in *Old Heidelberg* she was a revelation as to the possibilities of the role. She was last season's leading woman of the Milwaukee Stock company, and is being closely watched by certain producing managers who are strongly impressed with her exceptional histrionic qualities.

## Personal

HOWLAND.—We print a delayed picture of Mr. Legrand Howland, author of *The Smoldering Flame*, which started a good deal of trouble in Toronto, Canada, last season under the title of *Deborah*. The Gerry Society interfered with the continuance of the play here through its concern for the two minor children in the cast, but it may be revived later. Mr. Howland took an advanced position on the question



WILLIAM LEGRAND HOWLAND.  
White, N. Y.

of eugenics. The public in a year or two perhaps will be abreast of him. It wasn't when his play was produced.

LAWTON.—Thais Lawton, formerly of the New Theater company, is now Robert Mantell's leading woman in his repertory of eight or nine Shakespearean and standard dramas in which he is appearing. As might have been expected, Miss Lawton is winning approval everywhere. Her *Constance* in *King John*, Chas. M. Bregg, in the *Gazette-Times* of Pittsburgh, describes as "given with surprising force and pathos," and "narrowly missing being a great performance." "She reads with a finely modulated voice," says the critic, "and enunciates clearly. It is a performance that evokes the greatest sympathy."

MAUDE.—Miss Margery Maude, who accompanies her distinguished father to America as leading woman, has just completed her first week's engagement on this side of the Atlantic, and seems to have captured the press and public of Toronto—horse, foot and dragoon. In London, where Miss Maude is called "the flower-girl" because of the peculiarly gentle and flower-like quality of her personality, they regard Cyril Maude's pretty daughter as the most promising young actress in the British metropolis. Although the youngest of London's leading women, Miss Maude has the proud distinction of being the only actress on record to refuse the coveted position of principal feminine support to Sir George Alexander. This offer Miss Maude declined in order to accompany her father to this country.

PATTERSON.—Miss Ada Patterson has an illustrated article in the October *Delineator* on actresses and their mothers, entitled "Mother and I," which will be read with interest by all who have even a speaking acquaintance with Miss Patterson's intimate, chatty style of handling theatrical topics.

Albani, defending the Italian school of singing, said: "To sing Italian opera one can acquire oneself excellently by an adroit management of the pyrotechnics of singing, even if the voice be thin and unsympathetic. It has had the fiercest technical exercise at the very beginning, and it can stand even the tremendous shocks of *Tristan und Isolde* and *Siegfried*. I should prefer to sing in German to any other language. One can open one's mouth in German."

The first appearance of women on the stage probably took place in Italy. The first Italian actress of which there is any record made her appearance about 1560. The first English actress was presumably Mrs. Hughes in the role of *Deidamia* between Nov. 20, 1660, and Jan. 3, 1661. In Germany women did not appear on the stage until 1687.



## BARTHOLOMAE GOING WEST

He Expresses a Few Opinions About New York Critics and First Nighters—Says West is More Open-Minded

With his musical comedy, *When Dreams Come True*, departing from Broadway on Saturday, Philip Bartholomae took occasion to make a few remarks about critics and other things. He said he had concluded not only to take this comedy directly West, after three weeks in the vicinity of New York, but also to transfer all his activities to the West.

His statement follows:

"I cherish a great liking for the Western country, perhaps because I was born there, although I do not think that really is the controlling cause. I believe the Western community is more broadly receptive than that of any other section. Indeed, during the long summer run of *When Dreams Come True*, in Chicago, I did my best to secure a permanent lease of a certain theater there with a view to making that the base of my subsequent producing operations. This house was being rebuilt, at a large cost, and at a critical moment one of the capitalists most heavily interested dropped out, and things came to a standstill. There was some such matter as \$100,000 to be raised within a given time, and the remaining partners by a desperate effort secured it at the last moment. Otherwise I should have taken on that particular controlling interest, the money having been placed on deposit at my call in one of the principal Chicago banks.

"This opportunity may never arise again, but I am continually on the alert for a Chicago theater such as I want, and possibly will get it one of these days. If I do, you will see one producing manager move West, bag and baggage. Here on the East? Dear me, no. But a man has a better chance beyond the Alleghenies. He is not judged as severely as he is here, where the tone of criticism sometimes seems almost to be dictated by personal hostility, as to say: 'How dare you, a mere youngster of less than fifty, break into the sacred circle? Succeed—why? Not much.'

"What is more, the same attitude extends to many of the regular first-nighters along Broadway. They are bored to death with most of the plays they see, unless it be for a Follies show now and then, or

some salsacious or otherwise sensational production. I suppose they have been so excessively regaled that nothing but the most highly seasoned food touches their palates. Anyway, the task of securing recognition in New York has become difficult beyond all reason, and whenever I get my wish I shall make my appeal to first-night audiences that would not choke rather than laugh at a funny line or situation, and would not chain their hands to the arms of their chairs to be sure of escaping the impulse to applaud a stirring scene or encoeur a tedious song.

Mr. Bartholomae added that he would never have brought *When Dreams Come True* to New York but for a contract entered into in Chicago late last Spring. Although rumors say that he lost money on the New York engagement, he says that it has been profitable to him. The comedy plays the Shubert Theater in Newark this week, the West End next week, and the Majestic Theater in Brooklyn the week after that. It will then be put on a special train, headed for Cincinnati and the West. This will give the play a record of a year and four months, with but one interruption, and that for a single week during the transfer of the company from Chicago to New York.

Mr. Bartholomae said that he believed there was a great opportunity for an original company direct from New York playing the Western cities before it had aged in the East. He went on:

"I find that it is not at all uncommon for any desirable attraction, with authentic credentials, as to not having been tampered with, to play in the prosperous cities of lesser growth to receipts ranging all the way from \$1,000 to \$1,000 a night. As the producing manager gets for his share from 70 to 80 per cent. of the receipts, it readily appears that he may carry an organization through these cities, costing him from \$4,500 to \$5,000 a week, and still declare handsome dividends. Of course, a railway wreck, or washout, or any other contributory cause to the loss of a night makes a big hole in the profits, but these are the risks of the theatrical business, and have to be reckoned with."

family from that time on had no permanent address.

Elizabeth Farrell was said to have been with Fay Templeton as maid for a while. Later on she also went on the stage, where she prospered even better than her sister (Mrs. King), who had preceded her in this. The mother in moving about never left an address so that the members of the family finally lost track of one another.

A younger sister, who married wealthy and who died about six months ago, left money and jewelry to Elizabeth, who, if she be alive and this story comes to her attention, may be assured of a kind home with her longing mother and sister and an affectionate welcome.

### A BIG COMBINE

William H. Crane, Amelia Bingham, and William Collier in "The Henrietta"

A combination has some time been forming which will create universal attention in theatrical circles.

Bronson Howard's famous comedy, *The Henrietta*, which is credited with being the original of the class of plays dealing with Wall Street and big business deals, is to be revived with William H. Crane in the role in which he gained fame side by side with his old partner, Stuart Robson. Of course, it was Robson who played Bertie the Lamb, which was one of the most distinctively unique characters on the stage.

In the new combination William Collier will play Bertie, and Amelia Bingham will be the third star in the constellation. Collier, of course, will give up playing Richard Harding Davis's *Who's Who?* Miss Bingham has already closed her vaudeville tour to begin preparations for her return to the "legitimate."

The play will be revived some time the latter part of November.

### "THE HONEY BEE"

Harrison Grey Fiske last week began rehearsals of *The Honey Bee*, a comedy by Hutcheson Boyd and Rudolph Bunner. The cast includes Allan Pollock, Eugene E. Hohenwart, Benjamin Kauser, Fanny Harris, Marie Shotwell, Marion Puller, and Charles and Helen Milington. Before its production in New York the *Honey Bee* will be presented in Washington and Baltimore early in November.

### ADDIE GRINNELL'S PATHETIC CASE

The case of Addie Grinnell, the aged actress, now living with Mrs. Hogan at No. 1250 Fulton Street, Brooklyn, is sufficiently pathetic to deserve the attention of her fellow-professionals. Mrs. Grinnell was saved from the poorhouse by the philanthropic spirit of Mrs. Hogan, a hospital nurse. Surely theater folk cannot do less. The doctor in attendance on Mrs. Grinnell, who is weak and her mind wandering, said that her end is probably near, as she is suffering

from ulcers of the stomach. The Mission will gladly receive any contributions and forward them to Mrs. Grinnell.

## THAIS MAGRANE'S DIVORCE

Charges Her Husband with Non-Support, Cruelty, and Prodigality of Her Earnings

Thais Magrane's suit for divorce against her husband, Guernsey Parker Prescott, was tried before Judge Fisher in the Circuit Court of St. Louis, Oct. 7, and taken under advisement.

Miss Magrane testified that her husband failed to support her and that she had to pay bills which he contracted. He celebrated their marriage with a dinner two days after the ceremony, and she had to pay for it, she stated. Hotel bills and jewelry which he bought for her she was compelled to pay. When she refused him money he resorted to bad language, and once, while studying her lines, he violently tore the book out of her hands and destroyed it, Miss Magrane testified. Also that he borrowed money from her friends, which she had to pay; drank and stayed out at night; canceled theatrical engagements that came to her; was jealous, watched her, and made threats against her. He also sued for divorce in New York last December, but withdrew the suit.

Miss Magrane and Mr. Prescott were married Dec. 14, 1905, in New Orleans, and separated in 1912. They have a six-year-old son. Prescott did not contest the suit.

Miss Magrane is Everywoman in Colonel Savage's production of that name.

## MISS MCCOY WANTS \$25,000

Actress Sues G. F. Finck for Breach of Promise in Syracuse Court

Nellie McCoy, who appeared in *The Enchantress*, and sister of Bessie McCoy, who married Richard Harding Davis, has brought a breach of promise suit for \$25,000 damages against George F. Finck, the son of a wealthy leather merchant, of Syracuse, N. Y., in the courts of that city. Miss McCoy declares that Finck, during an auto tour, asked her to marry him. She accepted and he has since repudiated the agreement.

The automobile belonged to a friend of Finck, who, after a week's time, it is alleged, appealed to the police to find his friend and his car. Both were found in Poughkeepsie. Miss McCoy was also there. The machine was brought back in a dilapidated condition and its owner collected \$1,250 damages.

## MARIE DAVIS VERY ILL

Mrs. Lawrence Russell, known professionally as Emma Marie Davis, is lying at the point of death at the Hotel Cameron, Meridian, Miss. Mrs. Russell is favorably known in the Central, Southern and Western States, where she has at various times been connected with several prominent stock companies and been featured in her husband's plays. In connection with her husband, Lawrence Russell, she has recently been appearing in vaudeville.

## "TANTE" COMES OCT. 27

John Drew's engagement at the Empire Theater in *The Will and The Tyranny of Tears* will extend through Oct. 25. The first performance of *Tante* in New York, Ethel Barrymore's first appearance on the legitimate stage in more than two seasons, will occur on Monday, Oct. 27. Between then and now Miss Barrymore will give several out-of-town performances of the Hadson Chambers' comedy.

## LASK NOW WITH MOROSCO

George E. Lask is now in the Middle West, where he was brought by Oliver Morosco, to stage, direct, and rearrange *The Tilt-Tilt Man of Oa*, now on the road. Mr. Lask left the Poff Hartford Stock on Sept. 20 and on the last night of the season was presented with a superb gold and jeweled pencil by the management.

## DEAD AT THE DROP SIGNAL

Jacob Helvig, for many years a scene shifter on the stage of Terrace Garden, died in the fly gallery there Oct. 5, during a celebration of the United German Societies of New York. He was to drop the curtain as the figure of death entered on a battle-field scene. The curtain did not come down and the signal was given again and again. The man at the windlass was dead. He was fifty-four years old.

## A NEW PEACE PLAY

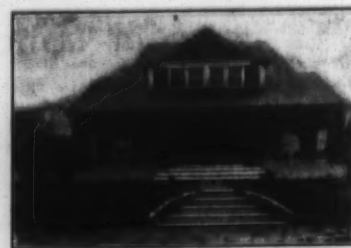
Klaw and Erlanger will present in the near future a new play called *The Unseen Empire*. The author, Atherton Brownell, arguing for international peace, has woven his plot about the secret diplomacy which keeps Governments guessing.

## DAVE LEWIS TO STAR

Rowland and Clifford, Chicago producers, have engaged Arthur Gillespie to write the book and lyrics of a musical farce in which Dave Lewis is to be starred. It is entitled *September Morn* and is to be in three acts, music by Aubrey Stauffer.

## GEORGE FAWCETT STARRED

A. G. Delamater is engaging cast to support George Fawcett in the dramatization of Vaughan Kester's novel, *The Prodigal Judge*. The play has been constructed by George Middleton. Its first performance will be given in Washington in November.



## Exchange Your Auto for This Home

(Or buy for Cash)

Located at beautiful Sea Cliff, on north shore of Long Island, a noted summer resort and all-year home, where you have fine bathing, boating, fishing, etc. Plot is large, with garden, chicken yard, etc. House is modern, has 6 rooms, large attic, cellar, bath room, gas, electric lights, open fireplace and all improvements. Price cut to \$7500—\$2500 cash, or will take \$5000 cash and allow \$2500 for an auto, if worth that amount. This is a chance seldom offered. Address, G. G. Clapham owner, 245 W. 54th St., N. Y.

## WAR AGAINST BAD PLAYS

Drama League of America to Issue "Farmers' Bulletin" Against Unfit Plays

For some time past the perspicacious have noted symptoms of rebellion against the ever increasing flood of objectionable plays on the part of the better element of theater patrons. The time of active hostilities has arrived.

The Drama League of America, an associated organization claiming 90,000 members, is going to issue a "Farmers' Bulletin" on new plays as they are produced. The league's own bulletin, which goes to its members, will be circulated broadcast throughout the country. It will describe every play presented on the boards, good, bad, and indifferent, and will serve as a warning against the objectionable and meretricious sort.

In the Middle West, where the league is very strong and where heretofore announcements were confined to the description of good plays, leaving reference to bad plays severely alone, condemnatory pronouncements of the latter are now being let loose. Bulletins commending good plays meant a difference of thousands of dollars in their favor, while one play which did an enormous business in New York, not bulletinized, played to only half-filled houses in Chicago. What the condemnation publicity will do for the really objectionable plays can readily be judged.

The New York branch of the league is a comparatively new one, but it has grown rapidly in numbers, and its Board of Directors contains the names of many prominent citizens.

To discuss the plans of the forthcoming fight on poor plays and plays which are not fit to be seen, the New York and Brooklyn branches of the league will hold an open meeting at the Monfort Theater, Brooklyn, on Tuesday afternoon, Oct. 21. At that time there will be a discussion of "What is Fit for Stage Presentation," and among the speakers will be President Frederick W. Atkinson, of the Brooklyn Polytechnic Institute; Director F. W. Hooper, of the Brooklyn Institute; Cosmo Hamilton, J. S. Metcalfe, George Middleton, and Montrose J. Moses.

It seems that the time is here when producing managers had better sit up and take notice. It is preferable to censor a play before staging it than to leave this to a protesting and outraged public.

## RANSONE AS W. J. BRYAN

John W. Ransone has created another one of his inimitable character impersonations, adding to those classics, Richard Croker, David Bennett Hill, and Mark Hanna, that of William Jennings Bryan, which he offered before the meeting of the Edward McCaull Association, which crowded the Casino on the night of Oct. 12. Mr. Ransone's make-up was so faithful that it startled the audience, and not until he began his monologue did it dawn upon those present that it was the comedian and not the Secretary of State who reeled off such drolleries as were not heard on Broadway in a decade. The crowd was delirious with mirth and laughter, and though Mr. Ransone appeared as late as 11 P.M., all remained as if glued to their seats. They couldn't have gone had they wanted to. Laughing hysterics prevented them. It was a sure enough "scream." Mr. Bryan's most loyal adherents pronounced it "bully and Ransone's best ever." It was a daring thing to do at a Democratic rally, but it won out.

## "MADCAP DUCHESS" OPENS

ROCHESTER, N. Y., Oct. 13 (Special).—The *Madcap Duchess* opened here to-night at the Lyceum Theater and was well received, with Victor Herbert conducting the orchestra.

## AUTHOR AND ACTOR RECEIVE HONORS

Sir Gilbert Parker, novelist, and F. R. Benson, Shakespearean actor, were honored with the degree of doctor of laws from McGill University at Montreal, Oct. 8.

## NEW FAIRBANKS PLAY

"Dollars and Sense," by Porter Emerson Browne, Opened Last Week in Springfield

After having been called first 520 Per Cent. and then Something for Nothing, a new comedy by Porter Emerson Browne finally had its premiere last Thursday night in Springfield under the title of *Dollars and Sense*. Douglas Fairbanks played the part of a young man who finds, on coming into his uncle's fortune, that this money is all tied up in worthless stocks. It is his efforts to outwit the promoters and win a pretty girl at the same time that furnish the story. Patricia Collinge played the part of the girl.

Others in the cast were: Edward Gillespie, Charles E. Vernon, Archie Boyd, Frank Munroe, Gilbert Leslie, George T. Barber, William Keough, Albert Sackett, John Cumberland, Ben Graham, Gardiner Crane, Alfred Gilmore, Master Edward Quinn, Mrs. Stuart Robson, Cecilia Clay, Grace Goodall, Pauline Duffield, and Amy Hodges.

The comedy will probably play outside of New York for at least a month before coming to town.

## "BARBARA" BECOMES "POP"

Dramatized Version of Wright Novel Leaves Chicago to Go on Low-Priced Circuits

The Winning of Barbara Worth ended its engagement in the Studebaker Theater, Chicago, Saturday night, after having lost considerable money for its owners, Klaw and Erlanger and A. G. Delamater and Norris. The former are said to have made arrangements to sell their part. In that case Delamater and Norris will send the play over the popular price circuit, where *The Shepherd of the Hills* is making so much money that four companies are out.

According to the Chicago *Inter-Ocean*, the three weeks' stay of the play in Chicago "has apparently proved that theatergoers of the \$1.50 and \$2 order have no particular need for the fiction and preachment of Harold Bell Wright, though Edwin Milton Royle's clumsy dramatization of the novel may be partly accountable for the failure."

## WHERE IS ELIZABETH FARRELL?

The Mission is in receipt of a letter signed by "Mrs. George Farrell and Mrs. King," living at No. 295 Clinton Street, Hoboken, N. J., asking help to ascertain the whereabouts of their daughter and sister, Elizabeth Farrell, who until a few years ago played in many of the Gus Hill attractions, and who was lost to them some sixteen years ago.

After the death of George Farrell, the father, the home was broken up and the two young women started out to make a career for themselves. Mrs. King went on the stage and Elizabeth went to live with a friend, a Mrs. Hennessy, in Brooklyn, while the mother, Mrs. Farrell, boarded at different places at different times, so that the



## FROM BOSTON

"The Five Frankforters" Do Not Suit Hub City's Taste. Cheaper Seats at Some Houses. Henry Jewett Players Announce "Let's Go A-Garden-ing" As Their First Production.

Boston, Oct. 14 (Special).—Henry Jewett Players will make their first appearance at the Plymouth shortly. Mr. Jewett will himself appear in the casts, and other members of the company will be Marie Leonard, Mary L. Day, Blanche Latell, Virginia Chauvenet, Bertha Livingstone, Ella Mason, John Weber, Arthur Scott, who will assist with the productions: Harry Crosby, Frederic Wesley, and William Harrington. The first play will be "Let's Go A-Garden-ing," a new comedy by Florence J. Lewis, of Radcliffe College.

The Five Frankforters closed at the Majestic Saturday night and went on its way to Baltimore, where it is to be hoped it will have the success it deserves. Boston was cold to it, due partly to the keen competition furnished by The Follies, The Sunshine Girl, and George Cohan. All the same, The Five Frankforters, when the season is over, will have proved one of the best comedies of the year, delightfully acted.

Elsie Ferguson in her new play, The Strange Woman, by William Hurtburt, produced at Atlantic City Thursday, will come to the Park Oct. 27, when she will play The Conspiracy and playing the lead at the Park is now to be billed as the star of the piece. He is general stage director of the Frohman forces, and staged The Conspiracy not only here, but in London. He has received some adverse criticism here for his non-serious playing of Clavering.

The opening of last night were Bought and Paid For, at the Majestic, and the Gertrude Hoffman-Polairs-Lady Constance Richardson combination, at the Shubert. The latter stays for a week only, playing two a day, with Evelyn Thaw as the next attraction.

The weekly change of bill brought Blue Jeans to the Castle Square. Continuing his present policy of giving his audiences plenty of melodrama, John Craig will follow Over Night with The Heart of a Hero, which is no truth in the report that Mr. Craig will shorten his present season to twenty-five weeks, renting the house in the Spring to Vauxhall Glaser.

The only bulletin of the year so far from the Drama League has been in commendation of Joseph and Ella Brethren, at the Boston. Forecasting its lectures of the year, the Drama League announces a series of talks on the great modern producers, Bakst, Craig, and Reinhardt, and another series on the relation of the theater to the manager, the school, and the settlement. John Craig will give the talk on the manager's work. The League is about to start a circulating library of books relating to the theater.

The recasting of Snow White with real dwarfs and children over the minimum age (in Massachusetts) of sixteen will make it possible to bring the play here during the present season. Work is progressing rapidly on the two new theaters, the Cort, in Park Square, and the Wilbur, a Shubert house, on Tremont Street, across the street from the Shubert. Forbes-Robertson is not to dedicate the Wilbur, however, as at first planned. He will come to the Shubert instead, and the new house will be opened by Little Women.

The spruce practice of reducing prices in some evidence here, \$1.50 for best seats being the rate at some houses that have usually demanded \$2.

Charles Frohman was in town last week for a conference with John Emerson. The Hollis is succeeding famously as a musical comedy house, Julia Sanderson in The Sunshine Girl playing to continuously excellent business. The Hollis is not uninterruptedly to book musical pieces, but will have many more than heretofore.

FORREST LEARD.

## FROM LOS ANGELES

"Broadway Jones" is Well Liked. "The Traffic" Draws Well. Premieres of "The Survivors" And "Your Neighbor's Wife." Poor Company in "Ready Money." Geraldine Farrar Pleases.

LOS ANGELES, Oct. 13 (Special).—The Traffic, while at the Lyceum, broke all records. Dillon and King with their Ginger Girls appeared in Society Fads Oct. 5.

Ready Money played to fair houses only at the Majestic Sept. 28-Oct. 4. Robert Ober, of local Belasco fame, is at the head of a poor company and saves the piece. The story is a good one and entertaining. Had it been produced by a tip-top company it would undoubtedly have made a great hit here. Week of Oct. 5-11 the Captain Scott South Pole Expedition.

The Burbank was asked nightly to see Broadway Jones Sept. 28-Oct. 12.

At the Auditorium Sept. 27-Oct. 4 Mrs. Scott and a carefully selected company are playing Magna and repertoire to fair attendance. The productions are extravagantly staged, and Mrs. Scott has left nothing undone in the matter of detail and lavishness, and her acting in the various roles is superb. McKee Rankin, Mr. Greene, and Mr. Bowden are most able supports to Mrs. Scott.

At the Morosco Elmer Harris's new comedy in three acts, Your Neighbor's Wife, Sept. 28-Oct. 5. The story briefly is of two young married chaps living in adjoining flats; one chap is a home body enjoying hugely such life, but unfortunately married to a beautiful girl, who sacrifices all home duties for dress and display greatly to the disappointment of her husband who continually chides her for not feeding him properly. The other chap loves mainly display, dress, and laziness, and his wife is decidedly a housewife in every sense of the word. Chasing under imaginary unhappiness these two chaps with the consent of their wives decided that if they were married the other way around their contentment would be supreme; so by mutual

## NEW YORK THEATERS.

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Sixth Ave., 43d-44th Sts. Evenings, 8. Daily Matinees at 2. Best Seats \$1.

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2d Edition—THE Passing Show of 1913 With ANNE DANCERY

SHUBERT THEATRE, 44th, W. of B'way. Phone Bryant 8430. Evenings at 8; Matinees, Saturday at 2.

FORBES-ROBERTSON'S FAREWELL TO NEW YORK With GERTRUDE ELLIOTT and London Company in REPERTOIRE

39TH STREET 39th St., near B'way Phone 413 Bryant Evenings, 8:10. Mats. Wed. and Sat. 2:10

AT BAY With GUY STANDING and CRYSTAL HERNE A New Modern Play by GEORGE SCARBOROUGH

Phone 5194 COMEDY 41st, E. of B'way, Bryant Evenings at 8:30. Matinees, Tuesday and Saturday, 2:30.

Believe Me, Xantippe With JOHN BARRYMORE &amp; MARY YOUNG

Maxine Elliott's Theatre, 30th St. 4th B'way &amp; 6th Ave. Phone 1476 Bryant Evenings, 8:30. Matinees, Wednesday and Saturday, 2:30. The Most Powerful Moral Lesson Ever Staged

THE LURE By GEORGE SCARBOROUGH Phone 3846 Casino 30th B'way, E. 31st Greeley Mats. Wed. &amp; Sat. 2:10 DE WOLF HOPPER in MISS CAPRICE (Lieber Augustin) With GEORGE MACFARLANE The Musical Hit of the Century

CORT THEATRE 48th Street Just East of Broadway

Most Beautiful Theater in America Direction of JOHN CORT. Telephone, Bryant 40 Evenings, 8:10; Matinees, Wed. and Sat., 2:30. OLIVER MOROSCO Presents

LAURETTE TAYLOR in the Comedy PEG O' MY HEART of Youth By J. HARTLEY MANNERS

agreement, it is decided to swap wives for a week's trial during which time the wives put up a little game to show their new husbands that they had made a mistake. Comedy and clever lines reign throughout until the finish at which time everybody is happy, and the husbands return joyfully to their own wives. Henry Kolker and Charles Ringling portray respectively the roles of the husbands, and very cleverly, too, while Frances Ring and Grace Valentine assume the wifely characters to perfection. It is a good comedy, and is being given with a dash, which has compelled good attendance for the past two weeks. The Survivors was given its first production Oct. 5.

Mr. Harry Girard, well known as the author of The Alaskan and other light operas, is singing in a week at the Orpheum, his special song being "The Prologue," which he sings with telling effect.

The Hippodrome, which was recently opened on Main Street near Third, is packed at every performance. Vaudeville, together with three reels of pictures, drew the immense patronage.

The Mason Opera House showed Kinemascope Sept. 29-Oct. 4 to big business. Margaret Anglin in Shakespeare followed Oct. 5-11.

Geraldine Farrar was at the Auditorium on Oct. 9. Excellent business.

DON W. CARLTON.

## NEWARK, N. J.

Excuse Me was presented at the Newark Oct. 6-11 by a clever, well-balanced co. Poor Little Rich Girl Oct. 13-19.

Buntz Pulla the Stripes played a return engagement at the Shubert Oct. 6-11. The performance compared favorably with that given last season. When Dreams Come True Oct. 13-19.

The Newlyweds and Their Baby at the Orpheum Oct. 6-11 pleased.

The Brownell Stock co. opened their stock season Oct. 13 with Merely Mary Ann. Charles Evans and co. were the headliners at Proctor's Oct. 6-11.

The Big Jubilee co., with Pat White, crowded the Empire 8-11. GEORGE S. APPLEGATE.

## NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings, 8:15; Matinees, Wed. and Sat., 2:15.

## JOHN DREW

IN A DOUBLE BILL J. M. Barrie's

THE WILL

and C. Haddon Chambers'

THE TYRANNY OF TEARS

GARRICK 35th St., near Broadway. Even. 8:15. Mats. Wed. &amp; Sat. 2:15. Charles Frohman, Manager.

CHARLES DILLINGHAM presents FANNIE WARD

In the Palais Royal, Paris success MADAM PRESIDENT with an exceptional cast.

CRITERION Broadway &amp; 44th St. Even. 8:15. Mats. Wed. &amp; Sat. 2:15. Charles Frohman, Manager.

CHARLES FROHMAN presents William Collier

In Richard Harding Davis' new farce

WHO'S WHO?

GAIETY B'way &amp; 45th St. Tel. 310 Bryant. Even. 8:15. Mats. Wed. &amp; Sat. 2:15.

Klaw &amp; Erlanger, Managers COHAN &amp; HARRIS present

Edgar Selwyn's New Farce Hit

NEARLY MARRIED With BRUCE McRAE

LIBERTY West 42d St. Even. 8:15. Mats. Wed. &amp; Sat. 2:15. Klaw &amp; Erlanger, Mgrs.

HER LITTLE HIGHNESS

With MIZZI HAJOS By Reginald de Koven, Channing Pollock and Renold Wolf.

H. M. FRAZER'S LONGACRE 48th St., West of B'way. Tel. 23 Bryant. Evenings at 8:10. Mats. Wed. and Sat., 2:30.

The New Era Producing Co. (Joseph P. Richardson, Jr., Man. Director), presents

The New Musical Comedy, ADELE

By JEAN BREQUET and PAUL HERVE With an Exceptional Cast

WILLIAM A. BRADY'S PLAYHOUSE

48th St. East of B'way, Phone 2688 Bryant Evenings 8:10 Matinees Wed. and Sat. 2:10

THE Family Cupboard

By OWEN DAVIS

Direction WILLIAM A. BRADY Theatre, Just East of B'way. Phone 178 Bryant. Evenings, 8:15; Mats. Thurs. and Sat., 2:15.

A Potent Drama in Four Acts, Thursday Matinee, Best Seats, \$1.50

T-O-D-A-Y

By GEORGE BROADHURST and ABRAHAM S. SCHOMER.

## NEW YORK THEATERS.

KNICKERBOCKER 45th Street, near Broadway. Evenings at 8:15. Matinees, Wed. &amp; Sat. 2:15. Charles Frohman, Klaw &amp; Erlanger, Managers

CHARLES FROHMAN presents DONALD BRIAN

In the New Musical Play

The Marriage Market

LYCEUM 45th Street, near Broadway. Evenings, 8:30. Mats. Thurs. &amp; Sat., 2:30. Charles Frohman, Manager.

CHARLES FROHMAN presents GRACE GEORGE

In J. M. Barrie's HALF AN HOUR Preceded by Stanley Houghton's THE YOUNGER GENERATION

NEW AMSTERDAM West 42d Street. Klaw &amp; Erlanger, Managers. Evenings 8:15. Mats. Wednesday &amp; Saturday, 2:15. WERBA &amp; LUSCHNER presents

CHRISTIE MACDONALD

In Victor Herbert's New Opera

SWEETHEARTS Book by H. B. Smith and Fred de Grasse Lyrics by H. B. Smith. Staged by Fred Latham

GEO. M. COHAN'S Theatre, B'way &amp; 43d St. Phone 395 Bryant. Klaw &amp; Erlanger, Managers. Even. 8:15; Matinees, Wed. and Sat., 2:15. A. H. Woods offers

POTASH &amp; PERLMUTTER

An up-to-date garment, in three pieces, founded on the famous stories from the Saturday Evening Post, by Montague Glass.

ASTOR 45th St. and B'way. Phone 375 Bryant. Mats. Wed. and Sat. COHAN &amp; HARRIS present

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SEVEN KEYS

TO BALDPATE Founded on Earl Derr Biggar's famous novel.

BELASCO W. 44th Street. Even. 8:15. Matinees, Thursday and Saturday, 2:15.

DAVID BELASCO presents

DAVID WARFIELD

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REPUBLIC W. 42d St. Even. 8:15. Mats. Wed. and Sat., 2:15. David Belasco, Manager.

DAVID BELASCO presents

THE TEMPERAMENTAL JOURNEY

With LEO DITRICHSTEIN and Notable Cast

Eltinge Theatre West 42d St. Phone 3426 Bryant. Evenings, 8:15. Wed. &amp; Sat. Matinees, 2:15. Wednesday Matinee. Popular. 50c to \$1.50.

The American Play Co. Announces

A New Play in Four Acts, WITHIN THE LAW

With JANE COWLE as Mary Turner By BAYARD VEILLER



## The TICKER

When Does a Player's Personal Popularity Cross the Dead Line?

A friend of ours has played for two seasons now as leading man with a stock organization in a middle-sized city near New York. Recently we visited this town and were pleasantly surprised at the unusual popularity our friend had secured. Evidences of it were plainly to be seen at the company's performances; his entrance was greeted with that buzz of neighborly conversation and patter of hands that bespeaks a player's arrival at a position of importance in the particular city in which he may be playing. In the dressing-room later we took occasion to congratulate our friend on the hold he had secured.

We were met with a grunt and a malevolent glare, which softened as he saw our mystification.

"Popular? Yes, I'm too darn popular. I suppose you never thought that possible; there was a time when I didn't myself. Do you see this overhanging drawer here? Letters, nothing but letters. Asking all sorts of personal questions, from the religious propensities of my great-granduncle to the particular brand of hose I prefer. Women, many of them married and fairly well known in this town, making all sorts of reckless proposals. This thing would probably be nothing more than a slightly serious joke if I were in a big city or on the road. But I have come to know all these writers. I meet them on the street. The moment I step on the stage I can see their faces, each smiling in that asinine way that says, 'You and I are friends; the rest of this audience doesn't count.' What estimate do they make of my character? I tell you it hurts my work. It breaks the spell. I get out of touch with my role and am merely reciting lines. Personal popularity is all right, but I'm so popular that I'm sick of the engagement."

It brings up an interesting question. When does personal popularity cross the dividing line? Have any other players ever felt the time when this asset became a nuisance, and the nuisance a detriment?

### NEW YORK STOCKS

**HARLEM OPERA HOUSE.**—This strong and well balanced organization is giving the up-town patrons a laugh-fest this week in *The Blue Mouse*, Clyde Fitch's adaptation from the German. Lotta Linthicum gave a finished performance last week in *The Confession*, which was ably staged by T. B. McGraw.

**ACADEMY OF MUSIC.**—Lena Rivers is the offering of this stock organization the current week. Priscilla Knowles, Corliss Giles, James J. Ryan, Victor Browne, Joseph Cressman, John J. Carroll, William Gerald, and Misses Curtis, McCaull, Blanche, and Cuff are seen. Monte Cristo was splendidly given by this company last week. Priscilla Knowles made a charming Mercedes, and Corliss Giles in the strong role of Edmund Dantes gave a finished performance. The other members of the company were well cast.

**METROPOLIS.**—Frank A. Keeney gives promise of making this house a winner with a strong company headed by Rowden Hall and Mac Desmond. A Butterfly on the Wheel, with its dramatic court-room scene, is being well presented this week. Last week's offering was the ever-popular melodrama, *The Ninety and Nine*. Warren Catterlin staged the piece. Others in the cast, besides the principals already mentioned, were John Fleming, William Ramsay, Walter Naylor, Anna Leon, Blanca A. Robinson, Jane Robinson, Frank J. Kirke, Joseph E. Kirkman, James J. Mulry, Dagmar Linnette, Alene Durano, Hazel Allen, Russell Parker, Caroline Robinson.

**CECIL SPOONER THEATRE.**—One Day is the offering of the Spooner family to their patrons this week.

### STOCKS THE COUNTRY OVER

**NORTHAMPTON, MASS.**—The Northampton Players opened their second season Oct. 6, before a full house, in the Academy of Music. Professor Burton, of Smith College, addressed the audience before the play, and as the outer curtain went up the audience arose and sang "The Star-Spangled Banner." Professor Burton dwelt on the fact that last season's receipts were double those of any previous season. The play was *The Llara*. The company, in part new, was thoroughly efficient and the performance made a genuinely good impression. At the end of the third act the entire company was called before the curtain and a floral shower was bestowed upon them.

### DE DEYNE OPENS IN SCHENECTADY

Severin De Deyne and associate players opened last week at the Mohawk Theater, Schenectady, with *Arizona*. The current attraction is *Checkers*. George D. Ford is manager of the company's indefinite engagement. The company includes Lyman E. Abbie, Cecil Kirke, Charles Crandall, Edith Harcourt, Alice Parke Warren, Selma Maynard, Mabelle Estelle, Edna E. Buckley, Carl V. Daintree, G. Davison Clark, Frank Ford, C. P. Fitch, and J. B. Loraine.

### INA BROOKS IN "RACHEL"

Ina Brooks, who was in stock in Rochester all Summer, has been engaged by F. C. Whitney for Bertha Kalich's new play, *Rachel*.

### WHO'S WHO IN WATERBURY?

We some time ago mentioned the fact that James Devine was the comedian with Poll's Waterbury Stock. This brought forth a protest from Cary Gillin that he was the comedian, and, being anxious to please all, we made the correction. Now a sheaf of documentary evidence in the form of clippings, etc., descends on us from Mr. Devine, and we are forced to admit that Mr. Devine is the comedian, for the Waterbury papers never fail to mention him without the prefix "comedian." And from the tone of the clippings we think that he is quite a well-liked man in Waterbury.

### 'FRISCO'S NEW STOCK THEATER

The new Oriental Theater in San Francisco's latest addition in amusement places. It is described as a place of extreme beauty and is devoted to stock. It occupies the site of where once stood the Savoy, on McAllister Street, a few steps removed from Market Street. Among the members of its company are: Walker C. Graves, Jr., leading man; Marjorie Cortland, leading woman; Andrew Robson, character; Vivian Blackburn, second woman (her first appearance west of Chicago), and Ada Nevil, character woman. The managers are Kytner and Graves. The opening bill was *The Ringmaster*.

### SPOONERS IN REUNION

Edna May, Cecil, and Mrs. Spooner in *Same Bill* at Spooner Theater

A large aggregation of Brooklynites, commingled with a proportionate contingent of Bronxites, welcomed the return of Edna May Spooner to the stage, after a serious and protracted illness. The event was celebrated night of Oct. 6, at the Cecil Spooner Theater, on 165th Street, the Bronx, and was participated in by Mrs. Spooner, the mother, as well. Edna May's reception was one which must have been extremely gratifying to her. Alice Ives's new rural comedy, *September Morn*, was the bill. This in itself was sufficiently attractive to draw a large house. The play has nothing in common with the picture which got on Anthony Comstock's nerves, if we except a canvas showing Cecil Spooner as that tantalizing sprite and which was used as an incidental feature of the play only, and for which Miss Spooner posed because the model engaged for that purpose failed at the last moment.

### A TEMPERANCE PLAY

"Brought Home," by Henry M. Blossom, by Davis Players in Pittsburgh

A new play by Henry M. Blossom was given its first performance last week in Pittsburgh, under the title of *Brought Home*. The papers received it rather indifferently. The story is that of a brewer, who sees no harm in running notorious dives because his own life is clean. The weakness in his policy is brought home to him when a daughter, after an elopement, comes back intoxicated. The father quits the business and returns to Germany.

Thurston Hall, the leading man, played the part of a reformer. Dennis Harris played the brewer. Irene Oshler and Faith Avery were the two daughters of the brewer.

### WITH THE NORTHAMPTON PLAYERS

The Northampton Players this season will include the following original members: Robert Homans, William Fringle, Robert Ames, Cyril Raymond, and Alice Donovan. The new members are Florence Carpenter, Blanche Douglas, Ann Warrington, Frances Goodrich, David Powell, and Warren Munsell. Maurice Tuttle will remain with the company as scenic artist. Associated with Mrs. Myra Torrey in the box-office will be Mrs. Jessie Forrester, formerly deputy treasurer of the city of Lansing, Mich. Mary K. Brewster will be in charge of the press work.

### ROSTER OF LOIE FRANCIS COMPANY

The Loie Francis Stock organization, on tour under the management of Harry Coleman, is meeting with excellent success. The members of the company include Loie Francis, Frank Meserve, Charles Egelston, Charles Campbell, Henry McKee, John Ford, Albert Dey, Jack McHenry, Jane Davis, Lorine La Estes, Ada Prince, Bert Greybill in advance agent; Nicholas Colman, business manager; Tommy Downs, electrician; John Hanson, carpenter, and Al. Henry, property man.

### SHERMAN WITH POLI'S BALTIMORE

Lowell Sherman has been secured by S. Z. Poli to show Baltimore patrons the good things in store for them at the remodeled Auditorium. The former Harlem Opera House favorite will open in the Southern city on Oct. 20 in *Get-Rich-Quick* Wallingford.

### STOCK NOTES

Fay Wallace has been engaged as ingenue of the Poli Stock at New Haven.

Gwendolyn Piers played her original role in *Our Wives*, in Springfield, with the Poli Players, last week.

Warda Howard is visiting her husband, John Lorenz, of the American Theater Stock, Philadelphia, having returned from her stock starring engagement in Tacoma, Wash.

Mr. and Mrs. Roy Van Fossen (Glen Porter) announce the birth of a son, John Walter, Sept. 27, at 3921 L Street, San Diego, Cal. Weight ten pounds. Mr. Van Fossen is juvenile man with the Lyceum Stock company in San Diego, Cal.

Blanche Bryan has been engaged as leading woman of the stock company which commenced its first season at Heuck's Opera House, Cincinnati, this week. The play chosen for the opening was the Belasco-De Mille comedy-drama, *The Wife*.

Harold Kennedy, with the American Theater Stock company, Philadelphia, made a big hit last week at Professor Maboon in *The Girl from Rector's*, and duplicated it this week by his excellent performance of *Push Miller in Checkers*.

C. Nick Stark, whose work in character roles has made him a favorite with the patrons of the Grand Opera House, Brooklyn, has joined the Harkins' Players for the annual tour of that organization through the West Indies and Eastern Canada.

Frank Joyner has become a regular member of the Greenpoint Players, after a week in the company, during which time he made a hit in the part to which he was assigned in Hawthorne, U. S. A. For a comedian to make good in an emotional role is rather unusual, and Mr. Joyner's portrayal of Thompson, the secretary in *The Man of the Hour*, was another mark to his credit.



MARION RUCKERT.

If a wide experience may be said to form the keystone of a stock actress's success, then Providence, R. I., is fortunate in having Marion Ruckert at the head of its Empire Theater Stock company. For, besides an extensive stock experience, Miss Ruckert has played with practically all the stars on Broadway, in roles from ingenue up to stirring emotional parts. She has been associated with the Shubert, Savage, and Harrison Grey Fiske managements, and has done strong work both in New York and on tour with George Arliss, Henry Dixey, and Edward Mason in *The Witching Hour*.

In stock, Miss Ruckert has met with suc-

cess in Brooklyn, North Adams, Lynn, Boston, Trenton, and Hoboken. Her characterizations of the leading feminine roles in *The Thief*, *The White Sister*, *Paid in Full*, *Lion and the Mouse*, *Girl of the Golden West*, and other well-known plays has brought forth much praise. Miss Ruckert has also given evidence of ability in comedy roles in *A Woman's Way*, *Sweet Kitty Bellairs*, and *The Blue Mouse*. Providence has this year taken her to its bosom, a result largely caused by her wonderful portrayal of the role of Emma Toscani in *The Price* on the same stage that Helen Ware was seen in the role.

### THE FRANCIS SAYLES PLAYERS

The Francis Sayles Players, who have been at the Murray Theater, Richmond, Ind., since May 6, had their greatest week of the season during the Fall Festival, which was held in that city last week. In the big parade, which took place on Thursday, Mr. Sayles had fifteen automobiles, and each one was decorated for the occasion. The members of the company filled five of them.

Mr. Sayles, who had been in New York all the week, arrived just in time to get in the parade, and all during the route of the parade the company received more applause than any other display.

Miss Worth, Miss Le Roy, Miss Myerth, Miss Simpson, and Mr. Sayles were in the first machine, which was decorated and bore the legend: "Not made in Richmond; but the company that made Richmond a Stock Town." It was the finish of the twenty-third week, and no other company has ever stayed there longer than ten weeks.

Ed Clark Lilley and Bernice Cooper, who have been with the company for the past three weeks, left to join the new stock company in Cincinnati.

### STOCK OPENS IN ST. JOHN, N. B.

With Frances Brandt and Samuel McHarry in the leads, the Thompson-Woods Stock company has opened an indefinite season at the Opera House, St. John, N. B. The opening bill was *Alias Jimmy Valentine*. Kiernan Kelly, who has been managing the Opera House, has left to join the staff of the Boston Opera company.

### MISS WISEMAN MAKES RECORD

Arline Wiseman is receiving the loud praises of Springfield, Mass., for the manner in which she played the lead, Anne Lester, in *The Only Son*, week of Sept. 29, at the Broadway Theater. On less than twenty-four hours' notice Miss Wiseman rushed to the New England city from New York and gave a creditable performance. It was erroneously stated that Teresa Dale played the lead when Edna Baker was forced to retire. Miss Dale appeared in the difficult role of Mrs. Brainerd, giving a finished performance.

### ANOTHER STOCK IN CINCINNATI

Edward Lilley and Blanche Bryan are in the leads with a new stock company opening this week at Heuck's Theater. Others in the cast are Wells Gilliland, Joseph Stanhope, Bob McIntyre, Florence Leslie, Bernice Cooper, and Nettie Foster. Morrie B. Streeter is the director. This makes two stock organizations in the Ohio city, the Orpheum company already having gained a firm foothold.

### CAST OF GARDEN STOCK

The stock company appearing at the Garden Theater this week in *My Friend from India* includes Walter Perkins, Fred Hitchcock, Gordon Blake, Gordon Guinness, Sanford Anderson, John Clavin, William Kline, Gladys Granger, Mary Louise Dyer, Fae Duffy, Charlotte Downing, and Mattie Aubrey.



Emma Bunting has scored in New Orleans, at the Dauphin Theater.

Louise Randolph recently retired from the Poli's Theater company, Springfield.

Hazel Baker is the new leading lady of the Princess Stock at Mason City, Ia.

It is reported that Ralph Merchant, with the Chicago Stock, did unusual work in the title-role of The Cub recently.

Willard Blackmore has been engaged as leading man for the Malley-Denison Stock company at Lawrence, Mass.

J. Anthony Smythe, who has played juveniles in a number of Eastern cities, has joined the Bishop Players of Oakland, Cal.

Leland Webb, who was such a favorite at the Airdome Stock company, Monmouth, Ill., is playing the lead in Life's Shop Window company, touring in the Middle West.

Frank Kirk has been engaged as character man for the Metropolis Stock, in New York. Anna Leon, second woman, replaces Maxine Miles.

Bertha Leigh Leonard, engaged for special work with the Empire Stock, of Providence, R. I., is reported to have found favor with local patrons.

Henry Crosby has canceled his engagement in Hoboken and has opened in support of Meta Miller at the Auditorium, Kansas City.

Ann Warrington, lately returned from a visit to her brother in Montana and from a tour of Yellowstone Park, is to play characters and grande dames with the Northampton Players.

Aubrey Noyes, director, replaces Frank Mattison at the Gayety Theater, Hoboken, N. J. Mr. Mattison has done faithful service for the past two seasons with the company and leaves for a Western engagement.

Frances Brandt has been engaged as leading woman by Monte Thompson for his stock company at St. John, N. B. Winona Bridges and Allan St. John will play the characters there.

Alice Baker, for three seasons with the Poli Stock at Scranton, Pa., has been engaged by Sydney Toler for his stock company at the Academy of Music, Halifax, N. S.

Manager Harry L. Minturn, of the Evanston, Ill. Stock company, had The White Sister as his attraction week 29, and Why Smith Left Home, Oct. 6. Mr. Minturn is doing some attractive billing in Evanston.

Mabel S. Keightley is quite happy these days with the royalties coming in from her play, Mildred. It is proving quite popular in stock. It opened the engagement of the Doyle Stock at Peru, Ind. Also, Louise Browne is featuring it in her repertoire.

Violet Hennings is making a good impression in ingenue roles with the American Theater Stock company, Philadelphia. The Quaker town is Miss Hennings's home and she has been a favorite there since the days when she played child parts.

Edith May Jackson demonstrated her ability in musical comedy, when the Greenpoint Theater, Brooklyn, produced Madame Sherry. Last season Miss Jackson surprised many Hoboken admirers when she sang and acted the role of Alma, in Alma, Where Do You Live?

Hazelle Burgess, the well-known leading woman, who has been associated with the Latimore-Leigh Players for several seasons, and who appeared in Charlotte, N. C., this past summer, is co-starring with Bert Leigh in George M. Cohan's musical farce, The Little Millionaire, which is meeting with success through the one-night stands of the South.

The Edward Lynch Players have opened their second season at the Park Theater, Manchester, N. H. The company is headed by Mr. Lynch and Welba Lestina, and includes Constance Glover, Dorothy Dryscoll, Helene Redmond, Grace Belle Dale, Arthur Richie, Bessie Lea Lestina, Charles Miles, Morton L. Stevens, Howard Benton, Edward O'Connor, David Chase, W. A. Howell is director.

Robert Hymann and Emma Lowry are real favorites with the theatergoers of Reading, where they are playing at the Orpheum Theater, under the management of Wilmer and Vincent.

The Myrtle-Harder company is meeting with great success on tour and has secured a list of unsolicited testimonials from managers and newspaper editors that sends a strong reputation ahead of the company.

Pearl Ford is meeting with great success in the "heavy" roles at the Grand Opera House, Brooklyn.

Manager Charles E. Blaney has engaged Adra Ainslee as leading woman to replace Grace Huff at his American Theater, Philadelphia, Pa. Miss Ainslee will open in The Great Divide, playing the part Margaret Anglin originated, and which Miss Ainslee played on tour.

Jane Urban, a popular member of the Liberty Stock company, Oakland, Cal., has announced her engagement to Phil Lindenbaum, a prominent local business man.

Otis Oliver, of the Oliver Stock company, Rockford, Ill., has opened the Lyric, Belleville, Ill., with Edward Williams as manager. Two plays a week are offered, with Mr. Dailey in the leads. Mr. Oliver is also putting out a tabloid sketch, The Girl and the Tenderfoot.

Neill Harper, press representative of the stock company at the Majestic Theater, Erie, Pa., is turning out a newspaper-form bulletin that seems likely to produce visible results at the box-office. The Majestic Stock News offers four pages of information of coming plays and humorous stories that even a stock editor, flooded with programmes and circulars, found worth reading closely.

Frank Fanning is playing "leads" in the Duval Theater Stock company at Jacksonville, Fla., having taken the place of Frank Thomas, resigned.

# MANAGERS, ANSWER



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EVEN THAN LAST YEAR?  
DO YOU HAVE TO DIVIDE THE PATRONAGE  
THAT USED TO BE ALL YOURS?

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## ARRAIGNS THE CRITICS

Arthur Hopkins Says Ridicule Was the Reward of His Efforts  
to Stage "Evangeline" in Spirit of Reverence

The following letter explains itself. Mr. Hopkins is one of the younger managers with an ideal. He made a beautiful production of The Poor Little Rich Girl, and he followed it with a reverent and artistic production of Longfellow's poem of Evangeline. Regarding the treatment accorded the latter by the New York critics, Mr. Hopkins says:

Smothered beneath an avalanche of ridicule and abuse, the most significant theatrical production of the past decade is threatened with a brief life in New York, and for an unprejudiced hearing must take the road. Were I the only sufferer, I would make no protest, but, believing the theater of America to be more deeply injured than myself, I am urged by my regard for it to come to the aid of an institution which has so few defenders and so many assailants.

I do not say that my production of Longfellow's Evangeline is either good or bad. This is unimportant. I only claim that the dramatic critics of New York proved themselves wholly unequal to their task when they attempted to report it.

I base this claim on the fact that my production was the first American production ever offered in this city which embodies the ideas of the modern theater as

they have been evolved and developed in the most advanced theaters abroad. Its entire method was a complete departure from all the old-school stage methods as they have existed with monotonous persistency in the American theater. I brought to view ideas that have completely routed all the old traditions of the theater abroad, and which will sooner or later accomplish the same in America.

On these grounds I reiterate that the production was the most significant of a decade. This phase entirely escaped every New York critic. No one of them was sufficiently observing or informed to realize that he was witnessing an innovation. Were a reporter in any other department of a newspaper sent to cover an important story and he missed its chief point, he would be discharged; but since dramatic criticism in New York accounts to no one for either accuracy or capability, the critics may blunder to their graves, and no newspaper editor seems concerned as to the inadequacy of that one department, though he keeps a watchful eye over all others. Among newspaper proprietors surely the theater has few friends.

Is there no element of patriotism among the critics? Did no one of them feel that there was something worthy in bringing

to the stage a really American poem by a beloved American poet?

The attacks on Miss Goodrich and the cast were just as venomous and unenlightened. We spent weeks in training our cast to sink all artificiality into subdued suggestion, which seemed to us in the spirit of the poem. Some critics wanted Evangeline to be a soubrette, others a tragedienne. Surely it would have been a strange performance that had embodied their ideas.

Even Longfellow had no standing with the critics. There has been an impression throughout the world that Longfellow was something of a poet, and that "Evangeline" was not altogether a pot-boiler. This seems a mistake.

To find out just what Longfellow amounted to he needed only to be submitted to the dramatic critics of New York for a few minutes between drinks.

The tragedy of it all! When will it end—when will newspaper owners decide that the theater is a great influence that deserves their help—when will they awaken to the fact that the American theater is years behind the theaters of Europe? When will they realize that its greatest handicap is silly-witted, venomous and cringing dramatic criticism?

ARTHUR HOPKINS.

### DINNER TO SIR GILBERT PARKER

Sir Gilbert Parker, M. P., the distinguished Canadian novelist and statesman, who recently arrived from London and is spending a few days in New York, was tendered a dinner by Mr. and Mrs. Walter Pulitzer, Tuesday evening, Oct. 7, at the Plaza. Others in the party were Mr. and Mrs. Wingrove Nathan, of Washington, D. C. Sir Gilbert is putting the finishing touches on a new novel.



**The Rosary**

By

Edward E. Rose

**Phillips and Shaw**

One Woman's Life.

By Wm. Jossey

**The Warning**

By Mabel Keightley

and Wm. Anthony McGuire

**A Romance of the Underworld**

By Paul Armstrong

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Paul Armstrong

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By

Wm. Anthony McGuire

**The Divorce?**

By

Wm. Anthony McGuire

Other Plays in  
Preparation for  
Production**WILLIAM J. DEAN NO MORE**  
David Belasco's Popular Stage Director Dies  
at His Long Island Home

William J. Dean, for the past ten years stage director for David Belasco, died at his home at Kew Gardens, L. I., Oct. 9, after a sudden and brief illness. Billie Dean—as he was affectionately known to a large element in the theater—had been Mr. Belasco's chief reliance in the directing of his stage and creation of its effects, in which capacity he was original and invaluable.

Mr. Dean's disposition was kindly and especially encouraging to young stage artists, many of whom he helped on in their careers with gentle words, friendly counsel, and sympathy in their moments of discouragement. His working crews adored him and always gave him the best in them.

He was possessed of a positive genius in handling his forces, and to him all stage details were trifles. The mystery of the theater was an open book to him. These qualities were readily seen and thoroughly appreciated by Mr. Belasco, who cannot help but feel keenly the loss of his friend and coadjutor. The two worked together with intelligence in harmony, and their achievements are stage history. Mr. Dean's personal qualities were of a nature that commended him to all who knew him. He was honest, upright, and straightforward—a strong, kindly man. Mr. Belasco's sense of loss is keen. All rehearsals were cut short in honor of his dead stage director.

Mr. Dean had not been in New York very many years, but into them he crowded many notable achievements. Prior to his coming to New York he had been stage-manager of different stock companies in other cities, and for some time after his arrival here he was connected with the stage of Proctor's Fifth Avenue Theater. It was there that Mr. Belasco first learned of him. He was a member of the Lambs and the Players.

Mr. Dean is sincerely mourned by all who knew him. He leaves a widow and his mother. His body was taken to Athens, Ohio, for burial.

**S. GURNEY LAPHAM RETIRES**  
Well-Known Reviewer on Syracuse "Herald"  
Left Desk Last Week

After forty-six years of continuous service on Syracuse newspapers, S. Gurney Lapham gave up his desk in the office of the Syracuse Herald last week, and retired. Mr. Lapham has been known to every advance man and practically all of the prominent players who have visited Syracuse in the

last forty years, and his pleasant notices will be missed. It is to be hoped that the theatrical people will still see him in the playhouses of that city for many years to come, for he is still vigorous mentally and physically.

In Mr. Lapham's long newspaper career he has been with but three newspapers in Syracuse, the Courier, of which he was one of the principal owners; the Telegram, and more recently the Herald. He has held other important editorial positions, but his chief love was the dramatic desk. He has always been a lover of the theater, and, as the Syracuse Post-Standard says editorially, "an intelligent critic of the drama, upholder of its best traditions, and the personal friend of the greatest actors of two generations."

**GERMAN PLAY CIRCUIT**

Movement by German-American Alliance for National Propagation of German Stage

Plans are on foot to establish a regular circuit for German dramatic companies. The scheme is fostered by the National German-American Alliance, which proposes to engage the best artists in Germany to form traveling companies which are to present plays in German throughout the country, with two headquarters, one in the East, the other in the West. It is likely that Denver may be selected as the Western headquarters, if Victor Neuhaus, of that city, can influence the Alliance, which is now holding its seventh biennial convention in St. Louis.

**AL FIELD'S ANNUAL BANQUET**

The banquet, which has marked the beginning of each year in the history of the Al. G. Field Greater Minstrels, was held in Columbus, Ga., Oct. 6. The occasion commemorated the ending of the twenty-seventh and the beginning of the twenty-eighth year of the Al. G. Field Greater Minstrels. Telegrams from many members of the company of previous years and congratulatory letters poured in upon the veteran minstrel man. There were many noted persons other than those of the amusement profession present. Among the many telegrams received was one from ex-President Taft. One hundred and eighty persons participated in the banquet. That the stage hands might participate, separate tables were spread on the stage of the theater.

After the banquet Mr. Field left for New York city to meet his family, who returned from Europe on the Kaiser Wilhelm the Second yesterday.

**CAST OF CROTHERS' PLAY**

The company to support Mabel and Edith Talliaferro in Young Wisdom, the new play by Rachel Crothers, has been completed and rehearsals are now going on. Among the members of the company are Hayward Ginn, Regan Hugheson, Richard Stirling, Aubrey Beattie, Elissa Glassford, Junius Matthews, and Louis La Bay. Young Wisdom will be presented for the first time on any stage at the Apollo Theater, in Atlantic City, tomorrow. Later in the season it will be seen in New York.

**THEATER CENSORSHIP IN PROVIDENCE**

Superintendent of Police John A. Murray, of Providence, favors theater censorship, and he approves the plan in vogue in San Francisco, where five members appointed by the Mayor constitute a Board of Censorship. This board contains an official of the police department, a woman and three citizens, preferably business men.

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Actors' Society

**MAUDE LEONE**

STOCK FEATURE

Empress Theatre

Vancouver, B. C.

**CORINNE CANTWELL**

Leading Woman---Baylies-Hicks Stock, Fall River, Mass.

**GEORGE ALISON**

Leading Man—Crescent Theatre Stock—Brooklyn

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**WOMEN**

Aubin, Della, Minnie Allen.  
Mrs. Leslie Adams, Laura Al-  
berta.  
Barnett, C. R., Jean Barry-  
more, Ada L. Harbour, Alice  
Bradley.  
Clifford, Beulah, Lillian Gros-  
man, Florence Coventry, Mabel  
Clark, Mrs. Ray Clifton.  
Dacre, Annie, Mrs. M. E.  
Dopson.  
Ely, Emma S., Isabel P.  
Frost, Charlotte Fielding, Jean  
Fuller, Nellie Fillmore, Mrs.  
Ida Fitcher.  
Gibson, Mrs. T. S.  
Hudson, Marie, Arline Hack-  
ett, Grace L. Hodgkins, Georgia  
Harvey, Georgia Hays, Evelyn  
Harrison, Laura Nelson Hall,  
Helen H. Hammell.  
Jones, Alice, Mrs. Jack Jen-  
nings.  
Kosta, Tessa, Dorothy Kenny.  
Lawrence, Zora, Laurel Love,  
Edna M. Lewis, Estelle Leon,  
Bertha W. Lovett.  
Marquon, Pearl, Bertha May,  
Frances Murdock, Rosella Mey-  
ers, Louise Myers, Rose Mur-  
ray, Mrs. Ralph Menzies, Ger-  
trude Mason, Anna McNaughton,  
Nelson, Charlotte.  
Pussier, Hazel, Glendolyn  
Piers, Ruth Pearson, Vivian  
Pates, Cathryn Rowe Palmer,  
Lucille Parrish, Maude Plun-  
ket.  
Rumer, Alice, Ruby Rothman,  
Mrs. A. A. Robinson, Clara J.  
Rodgers, Mrs. Edw. Riley, Eva  
Scott Regan, Jean Roberts,  
Sommer, Sarah, Mrs. Henry

Stockbridge, Hazel Sherwood,  
L. Seymour, Mrs. Grace Sher-  
wood, Edith Spear, Eleanor  
Sydney, Mrs. G. Scott.  
Trotter, Laura, Mrs. L. W.  
Thatcher, Gertrude Thayer.  
Von Luke, Eda, Wanda Von  
Powell.  
Washburn, Grace, Gladys  
Waddell, Beverly West, Fran-  
chon Wallace, Frankie Wilson,  
Mrs. Robt. Warwick, Elizabeth  
Willard, Mrs. C. O. Wallace,  
Georgiana Wilson, Bijou Wash-  
burne, Minnie B. Webster.

**REGISTERED LETTERS**

Mr. Chas. Savage, Hope Max-  
well, Mrs. P. G. Olney.

**MEN**

Allen, Archie, Robt. Adams,  
Bentley, Wm. C. J. A. But-  
ler, Frederick Hurt, Willis  
Brown, Geo. Backus, Robt.  
Brooks, Wm. H. Breit, Theo.  
Babcock, Wilmer C. Bradley,  
J. S. Bergman.  
Clayton, Walter, Harry  
Clarke, Jack Crawford, O. C.  
Cooper, Chas. L. Crane, E. C.  
Callman, Gilbert Coleman.  
Devay, Arthur, Hal De For-  
est, E. M. Dresser.  
Edwards, Phil, Brandon  
Evans, Elroy Eaton, T. J.  
Evans, Max E. Elliott, Schnitz  
Edwards.  
Findler, Albert, Theo. Frie-  
dman, Dan Fager.  
Gharro, C. M. H. Goodhand,  
Shipper Greenstreet.  
Hoskins, Jack, G. F. Harris,  
Garvie H. Harris, Matt Han-  
ley.

Johnson, H. B., Wm. E.  
Jolly, Rupert Julian, Ben John-  
son.  
Kelly, H. G., L. G. Kirach,  
T. J. Kijele, Frank J. Kirk,  
Claude E. Kimball, Jno. E.  
Keller.  
Lytton, Louis, E. M. Leon-  
ard, Stewart Lithgow, Wm.  
Leonard, John Lyons, Marius  
Libby.  
Mack, Jno. B., Jas. Mullin,  
Fritz Macklyn, Gaston Mer-  
vale.  
Moyes, Harry, Edmund Nor-  
ton.  
Oliver, Bryce, Chas. Offen-  
kamp, Warner Oland,  
Pringle, A. C., N. Powell,  
Herbert A. Pratt, Theo. Phil-  
lip, Howard Per, Geo. B.  
Paddison.  
Quimby, Cassius C.  
Rettcher, Hugh, Robt. Rob-  
inson, Eugene Roder, Fred H.  
Roberts, Sidney Riggs, J. O.  
Bowers, Wm. Raynor, Calvin  
O. Rische, Wilson Reynolds,  
Billy Ryan, Richard Richards,  
Swan, Wm., H. T. Shoop,  
Gus Schlake, Fred Stanton,  
Maurice Stand, Ernest Shields,  
Stephen Stott, Maurice Stan-  
ford, Geo. S. Spencer.  
Travers, Jess., J. E. Trevor,  
Garfield Thompson, Albert Tay-  
lor, Lewis Traver.  
Underwood, W. H.  
Vernon, Jack C., Frederick  
Van Benschoten.  
Webster, Willard, Jesse Wil-  
liamson, Frank Westerman, Geo.  
A. Weller, J. W. Wallace,  
Frank T. Walker, Wm. H.  
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## ATLANTIC CITY

Premiere of "The Strange Woman"—"Tante" to Open Next Week

William Hurlbut's new drama, "The Strange Woman," received its first performance on any stage at the Apollo Theater Oct. 9, and played a three-day engagement with Miss Elsie Ferguson in the title role.

Miss Ferguson as the heroine of the story visits the mother of the man she has chosen to share her life. Coming from Paris where the acquaintance has been made, the refinement and quiet nature of the girl finds much conflict among the Puritan morals of the small town. Believed to be the author of risqué stories and with a dreadful past the inhabitants concerned treat her coldly. Overcoming their opposition, but being obliged to fight for her belief in free love, a belief gained by the result of a former marriage, she is thrown against the sympathy of the young man and his mother.

Miss Ferguson excels her previous portrayals in this one of Ines de Pierrefond. There is hard work in the material and the control of the French American accent she uses in this part.

Charles Waldron plays the leading male role, and Sarah Von Leer the mother.

Rob Roy, with Beatie Abbott, Oct. 6-9, proved a revival which was much enjoyed by local music lovers.

John Mason in the new Augustus Thomas's play, "Indian Summer," at the Apollo Oct. 13-15. Mabel and Edith Tallaferra will be seen here in "Young Wisdom," a new play, by Rachel Crothers, on Thursday, Oct. 16, for three days. Ethel Barrymore is to open here on the following week in "Tante."

ARTHUR G. WALKER.

## DETROIT

Virginia Harned began a two weeks' engagement at the Washington Theater Oct. 6 with Iris as the bill for the first week and Kellett Chambers' comedy, "An American Widow," the second week. Manager W. N. Lawrence has been frequently congratulated on the success of the new Washington and its commendable plan of offering high-class stars at medium prices, which is being done in connection with an indefinite engagement of the William Morris Players.

Charles Richman and the original cast in "Bought and Paid For" drew capacity houses to the Garrick Theater Oct. 6-11. Robert B. Mantell in a repertoire of classic plays, embracing Hamlet, King John, Richelieu, Macbeth, Othello, King Lear, Richard III., and Merchant of Venice Oct. 13-18.

Billie Burke was seen at the Detroit Opera House Oct. 6-11 in Pinner's comedy, "The Amazons." Otis Skinner in Kismet Oct. 13-18.

The Temple Theater Oct. 6-12 had good vaudeville.

At the Lyceum Theater Oct. 5-11 Norman Hackett was seen in Donald E. Stuart's dramatization of O. Henry's well-known story, "A Double Decoy." Kindling Oct. 13-18.

The Broadway Theater since becoming a two-day house has been drawing greater attendance. The bill 6-12 included Archie Goodall, Charles C. Drey and Co., and Maurice Freeman and Co.

At the Alcazar Oct. 6-12 featured George Wilson and the Ten Black Troubadours.

John G. Edwards joined the cast of the William Morris Players at the Washington Theater and was given a warm welcome by his many Detroit friends.

Burlesque was represented in Detroit Oct. 5-11 by the Monte Carlo Girls at the Cadillac Theater and good cos. also were at the Gayety and Folly.

The Avenue Theater, which was devoted to the "movies" during the summer, has opened a season of stock. The Holden Players presented Dora Thorne Oct. 5-11. ELYR A. MASON.

## SAN FRANCISCO

The Columbia offered "The Trail of the Lonesome Pine" Oct. 5 to a capacity house. Charlotte Walker was the star and she triumphed. George Bancroft and Frederick Forester took the parts of John Hale and Berkeley.

The Alcazar had Ralph Hart week of Oct. 6 as the final week of his engagement in the "Elk of Youth." The Silver Horde, by the Alcazar Stock co., week of Oct. 13.

At the Cort Kitty Gordon in "The Enchantress." The Oriental, now one week old, gave "The Ring Master." The production week of Oct. 6 was "Over Night." This house now has an orchestra.

The Orpheum had a good bill of vaudeville week of Oct. 6.

The Empress featured Karno's London Comedians and When Women Rule last week.

Pantalone had "A Bit of Ireland, Rappoli and a Prophecy." The Japs' invasion Oct. 6-11.

The Republic, picture and vaudeville house, does a big business. It is owned by Sam Harris.

Geraldine Farrar pleased at the Cort matinee Oct. 5. A. T. BARNETT.

## ST. LOUIS

Rose Stahl in Maggie Pepper drew good houses at the Olympic Oct. 5-11. The play and players were well received. Chauncey Olcott in "Shameless Dhu" Oct. 13-18.

Louis Mann in "Children of To-day" was the offering at the Shubert Oct. 6-11. Mr. Mann and the entire co. were excellent.

George Sidney in "Busy Day" proved as popular as ever at the American Theater Oct. 5-11. Mr. Sidney was well supported. Life's Shop Window Oct. 12-18.

Lillian Lorraine, late of the Ringfield Polka co., proved to be an attractive headliner at the Columbia Oct. 6-12. This week the satirical sketch "More Sinned Against Than Usual" headlined the bill.

The Girl Question is the attraction at the new Grand Theater Oct. 12-18. Arthur Huby will be seen in the leading role.

The Tango Girls drew well at the Gayety Oct. 5-11. Stars of Burlesque, with Billy Spencer, Oct. 12-18.

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Ben Welch and his co. proved a popular bill at the Standard Oct. 5-11. Queens of Paris Oct. 12-18. VIVIAN S. WATKINS.

## HARTFORD

At Parsons's Theater Oct. 3, 4 May Irwin in "Widow by Proxy" kept fairly good audiences in constant laughter with her characteristic comedy methods. Clara Blandick, a former Poli Stock favorite, played the real widow well and received generous recognition. The Spring Maid appeared Oct. 6-8 and was as popular as ever, playing to good houses on the whole. Percy O'Neil in "Dear O' My Heart" was seen Oct. 9-11. The headliner for the current week at Poli's is Frederick Bowers and co. in a novel singing act.

The Star Theater, latest photoplay house, opened last week with benefit performance for the Lexington Home and St. Vincent's Day Nursery. Light vaudeville acts were put on especially for the occasion and Mayor Cheney addressed the audience.

LAWRENCE SHEPARD.

## OMAHA

"Way Down East" was the attraction at the Brandeis week of Oct. 5, opening to a fair house and introducing an adequate co. The Tik Tok Man of Oct. 12-15.

Hammes was the bill at the Boyd last week, where the stock co. is rapidly making many friends. Week of Oct. 13, Beverly of Gramercy.

The Gayety had Ed. Lee Wroth's "Ginger Girl," the co. opening to a capacity house. Billies of Beauty Row week of Oct. 13.

The program at the Orpheum week of Oct. 5; Hollinger and Bernada, Bowser and Nelson, the Five Melody Maids and a Man, Lambert, More Sinned Against Than Usual, Phila and co., and Swain and Osman Trio.

At the American the Eva Lang co. is still prospering; the bill for last week being "The Witching Hour." For week of Oct. 12, When Knighthood Was in Flower.

Manager Turner, of the Brandeis, is in New York on a business trip.

Ed. Lee Wroth, who is an old Omaha boy, is at the Gayety present week, and is holding a reception at each performance. J. RINGWALT.

## ST. PAUL

Little Miss Brown came to the Metropolitan Oct. 5-11. Mrs. Fiske in "The High Road" Oct. 13-15. What Happened to Mary Oct. 16-18.

As a Man Thinks proved one of the best bills thus far put on by the Wright Huntington co. as presented at the Shubert Oct. 5-11. Shore Acres Oct. 12-18. Kindling Oct. 19-24. Woman in the Case Oct. 26-Nov. 1.

Orpheum acts Oct. 5-11 appeared in order named: Walsh and Bentley, Daise Leon, Austin Webb and co., Marshall Montgomery, Legas and Yocco, and Taylor Granville co. in "The System."

Empress offered the Bower of Melody, Bruce, Duffet and co., Mayo and Allman, Brooke and Harris and Livingston Trio.

The Grand has noticed a decided improvement in business over last year in its second season of burlesque. The Girls of the Gay White Way were the attraction Sept. 25-Oct. 4, and Sam Howe's Lovemakers Oct. 5-11.

JOSEPH J. PFISTER.

## PHILADELPHIA NOTES

Klaw and Erlanger presented "The Little Cafe" at the Forrest Theater on Oct. 13. The book and lyrics are by O. M. S. McFall and the music by Ivan Caryll. In the cast are: John Young, Hazel Dawn, Alma Francis, Grace Leigh, Katherine Empress, Tom Graves, Harry Dean, Margerie Cateson, Eddie Morris, and Stanton Heck.

The Elder Brother was seen for the first time in the city Oct. 11 at the Little Theater. The Merry Martyr left the Forrest Oct. 11.

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## NEWS OF OTHER CITIES

### BROOKLYN

#### "The Poor Little Rich Girl" Pleases—Brooklyn Sees Evelyn Thaw in "Maretta"

Evelyn Thaw and her co. in Maretta at the Majestic Theater was seen by Brooklyn theatergoers last week. The production was well received with some clever specialities.

Melody and Heath appeared in their old vehicle, The Ham Tree, at the De Kalb Theater. The production, however, is superior to their original offering. It contains probably the cleverest dancing chorus seen on a Brooklyn stage during the past decade—and they can sing. Miss Mabel Kline scored a decided hit with her clever dancing.

The Kismet Girls play, The Poor Little Rich Girl, was heartily welcomed at the Montauk Theater. Viola Dana endeavored herself with the patrons of that playhouse with her clever interpretation of Gwendolyn.

Ston Thiel was transferred to Teller's Broadway Theater, and continued to draw capacity houses.

The Common Law was last week's attraction at the Gaiety Theater. Alice Newell appeared as Valerie West. The offering was well received. J. LAMOT DAVE.

### MONTREAL

The Quaker Girl played a return engagement Sept. 29-Oct. 4 and proved quite as popular as it did last season. Oct. 5, P. H. Benson and the Stratford-on-Avon Players opened in Much Ado About Nothing to a big house, and through the week appeared in a repertoire including Hamlet, As You Like It, Twelfth Night, Richard II., Taming of the Shrew, and The Merchant of Venice. The performances were the best Shakespearean ones seen here in a long time. Nastomova in Bella Donna Oct. 18-19.

Emma Trentini scored in The Firefly at the Princess Sept. 29-Oct. 4. The new musical comedy, Oh, I Say, proved a pleasing and bright attraction Oct. 7-11. Alice Yorkie, already a favorite here, was excellent, and Edwina, Bert Clarke, Walter Jones, and Richard Temple were very amusing and looked after the comedy end of things. The Whirl Oct. 13-15.

Josie Heather, a very dainty singer and comedienne, was the hit of the Orpheum bill, and there were a number of other good items, including Amelia Stone and John Henshaw and Grace Avery.

The Franciscans give a large and varied programme of vaudeville, including eight turns and moving pictures.

Oh, Oh, Josephine, is the attraction presented by Louis Noble's Beauty Show at the Gaiety. From-Fro is the bill at the National.

The old Royal is now opened as a Jewish Theater known as the People's.

Sis. Pini-Corsi and co. appeared at the Princess for one night, Oct. 6, in Il Maestro di Capella and a concert programme. They were enthusiastically received. W. A. TREMAYNE.

### CALGARY

A Bachelor's Honeymoon pleased fair business at the Sherman Grand Sept. 29-Oct. 1. Orpheum vaudeville, with Joe Welch as headliner, played to big business Oct. 1-4. Oct. 6-8, The Country Boy, Oct. 9-11, Orpheum vaudeville.

The Empire had a good bill of Pantang's vaudeville Sept. 29-Oct. 4. Paul Le Marquand, president of Starland, Ltd., owners of the new Empire Theater in Omaha, Neb., and several other theaters, and O. C. Gross, superintendent architect for the H. L. Stevens co., were in Calgary this week in connection with the building of a \$500,000 theater on Eighth Avenue. The H. L. Stevens Co. is to handle the contract, and the house is to have a seating capacity of 2,000. GEORGE FORBES.

### OTTAWA

Fiske O'Hara in Old Dublin pleased fair audiences at the Russell Oct. 5, 6, 7. The Pink Lady, as popular as ever to large audiences Oct. 8, 9. Antonio Pini-Corsi concert Oct. 8. Nastomova in Bella Donna Oct. 10, 11. The Stratford-upon-Avon Players will present The Taming of the Shrew, The Merchant of Venice, Hamlet, King Richard the Second, and Romeo and Juliet Oct. 12-16.

The following filled the Dominion at each performance week Oct. 6-11. George B. Reno and co. in The Midway Army, His American Dancers, Goldsmith and Howe in The Manager and the Salesman, Jordan Trip, Harry B. Lester, Newberry and Phelps, the Labakans, and pictures. J. H. DUBA.

### SCRANTON

When Love Is Young was at the Lyceum Oct. 1 to excellent business. The Hon. John Tenner, Governor of Pennsylvania, and wife, were present at the performance. The Red Rose was given by an excellent co. Oct. 4 to good business. A strong co. gave Ben-Hur Oct. 6-8, with matinee Oct. 8, to capacity business. With in the Law Oct. 9-11. The Moon Maid Oct. 12-15. Wagners and Kemner's new play, After Five, will have its premiere Oct. 16.

James Lasky's The Water Cure, with Alan Brooks, headed a fine bill at the Poli week of Oct. 6 to excellent business.

The Parisian Belles in The Moorish Maids were at the Star week of Oct. 6 to good business.

The U. S. Marine Band, assisted by Mary Sherier, soprano, and Peter Levin, xylophone, gave a concert at Town Hall Oct. 2, to excellent business. MacMillan, the violinist, was here Oct. 9. C. B. DUNMAN.

### SYRACUSE

George Broadhurst and A. S. Schomer's new play, To-Day, was produced at the Wieting to large houses Oct. 5, 6, 7. Snow White and the Seven Dwarfs, with Juliette Day as Snow White, pleased the children and many grown-ups Oct. 6-11.

Oh! Oh! Delphine! with the New York co., delighted good-sized houses at the Empire Oct. 6-7. John Mason in Indian Summer Oct. 10, 11.

At the Bastille Oct. 2-4 The Boary returned to big crowds. The Gay New Yorkers amused large audiences Oct. 6-8 and The Parish Priest finished the week of Oct. 9-11.

Charles F. Salisbury, who brought the first stock co. to Syracuse, was in town Oct. 6-11 as business-manager of Snow White and the Seven Dwarfs.

Robert T. Haines, a former stock lead, appeared at the Grand Oct. 6-11 in The Man in the Dark, and was warmly greeted. E. A. BRIDGMAN.

### INDIANAPOLIS

Walker Whiteside gave Indianapolis theatergoers their first dramatic treat of the season at the Shubert Music, where he appeared for the first time here in that wonderfully interesting and absorbing play, The Typhoon, to large audiences Oct. 6-11. A Romance of Billy Goat Hill, with May Buckley, Oct. 12-15.

The Quo Vadis Pictures at Basish's Oct. 5-11 did a big week's business. A special performance was given morning Oct. 6, when the News had as its guests the children from the Indiana State School for the Deaf and Dumb, the Indiana State School for the Blind, the Indianapolis Orphan Asylum, the St. Joseph's Industrial School, and the dwellers of the city's homes for the aged. About 800 were present. The Dream Maiden Oct. 12-15. Raymond Hitchcock in The Beauty Shop Oct. 16-18.

Lavender and Old Lace with Ann Hamilton, Pauline Eckart, Robert Brister and others, opened to a capacity house at the Lyceum Oct. 6-8. In Old Kentucky Oct. 9-11.

Nothing this season—and for that matter, several seasons—has aroused the Monday afternoon audiences at Keith's to the enthusiasm and loud bursts of applause as did The Red Heads Oct. 6-11.

The Lyric opened its Winter season Oct. 8-11 to crowded houses. Clifford Himpe, at one time leading man of the first Majestic Stock co. here, was warmly greeted in the playlet As a Man Sows.

M. T. Middleton, who came from Buffalo to reorganize and manage the Columbia, formerly the Empire, will leave in two weeks for Cincinnati, where he will manage the new Gaiety. Mignon McGibben, of this city, who made her debut in My Friend from India with the Murat Stock co. last summer, will play the role of Marion Hunter in Gloriana, the musical version of Kiss Me Quick. PEARL KIRKWOOD.

### SPOKANE

Several hundred people were turned away from the Spokane Theater Oct. 1 and 2, where George Kline's photo-drama, Quo Vadis, was being shown. The pictures marked the opening of the Spokane Theater, under the new regime as the home of the Auditorium attractions. Another Auditorium booking, Shakespeare's Julius Caesar, was given in that playhouse Oct. 4 by the William Fawcett co. But while there was tragedy on the stage, something of a comic nature was transpiring behind the scenes.

The stolid Roman legions went on a strike just before the battle began, and even the compelling Marc himself couldn't move them. They got their extra four bits.

From a modest salary of \$12 a week in the delivery department of the Crescent store to \$100 a week as a soloist with the New York Lyceum Bureau is the transition which Virgil Johnson, the sixteen-year-old son of Mrs. Blanche Johnson, of Spokane, will make. J. O. Oppenheimer, a representative of the Lyceum Bureau, after hearing the boy's voice, offered him a two-years' engagement. One will be devoted to a tour of America, and the other to a series of concerts abroad.

Anna Held and her co. of high-class vaudeville artists will open the new Auditorium the night of Jan. 1, 1914, unless unforeseen delays occur in the rebuilding of the theater, according to announcement by Manager Charles W. York. Because attendance at every meeting robs him of too much sleep, Harvey Emmett, president of the Theatrical Mechanical Association, resigned his office in the Spokane lodge at a meeting of that body this week, and James B. Anderson, stage-manager of the Empire Theater, was elected to the position. W. S. McCHAM.

### SAN DIEGO

The Traffic Sept. 29-Oct. 4 was at the Spreckles. Mrs. Scott, a society woman of San Francisco, offered Mary Magdalene and Maids at the Spreckles for charity Oct. 7, 8. Quo Vadis Oct. 8-12 followed.

The Chaucer was given at the Lyceum Theater Sept. 29-Oct. 4 by the local stock co., and while it does not give Miss Gray much of a chance, it is one of the best parts Verne Layton has had.

Mrs. Fiske in Tess of the d'Urbervilles pictures is packing the house.

Mr. William Schilling in Destiny headed a strong bill at the Savoy Sept. 29-Oct. 5.

At the Empress The Girls and the Jockey headlined an interesting programme.

The Piccolo Medicea, who deserted vaudeville to enter a commercial life in San Diego, were tendered a benefit on Oct. 8.

Mr. Verne Layton, of the Lyceum Stock, is reported to have been married on Sept. 25 to Miss Mildred D. Hone, a local society girl.

Mr. Fred Ballien, late manager of the Princess, has joined hands with Mr. Al. Edwards in opening an Oriental cafe in the city.

### ELMIRA

Ben-Hur drew capacity houses at the Lyceum Oct. 2-4, and pleased. Ston Thiel Oct. 5. The Red Rose Oct. 10. When Love Is Young Oct. 11. Master Mind Oct. 15.

The Marine Band comes to the Colonial Oct. 16.

Excellent vaudeville at the Mozart, and the Majestic drew large business Oct. 6-11.

Both the Colonial and the Mozart reported the world's series by electric boards to capacity.

Francis W. Ross well known and well liked as dramatic editor of the Elmira Advertiser for many years, has been made manager of the Elmira Herald, a new daily in that city. J. MAXWELL BARNES.

### PORTLAND

At the Helix Theater week of Oct. 6 Quo Vadis. Pendleton's Round-Up Oct. 13. Baker Players played to fine business week of Oct. 6 in Nobody's Widow. Deep Purple Oct. 15. JOHN F. LOGAN.

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## CINCINNATI

Premiere of "The Vale of Love," by Oscar Strauss—Play Well Liked

The many-adapted Eva and her vaudeville co. opened at the Lyric Oct. 4. Blanche Ring in When Claudia Smiles week of Oct. 12. David Blumhagen headed the bill at Keith's week of Oct. 5. He was enthusiastically received by his houses at every performance, and his repertoire of songs and readings earned beyond the time limit.

Melba and Kubelik gave a concert at Music Hall Oct. 9 to capacity business.

At the Grand O. M. Schmidt's German Stock co. opened a week's engagement Oct. 1, presenting The Concert, Old Heidelberg, and The Vale of Love. Oscar Strauss's newest opera. This was given for the first time in America at the Wednesday matinee. The co. received excellent support from the large German element of the city, opening to capacity business.

The first big dramatic offering of the season followed at the Grand Oct. 13, when Made Adams opened for a week in Peter Pan. The Good Little Devil follows Oct. 20.

The Cost of Living came to the Walnut for the week of Oct. 6, co. and play making road. In Old Kentucky follows Oct. 13.

The stock Oct. 13. The company strengthened their reputation for individual and ensemble work, and added to it versatility in their performance of "Over Night Oct. 5. The House Next Door, with Joseph O'Meara in the lead, follows.

At the Olympic The Dandy Girls were seen week of Oct. 5, followed by The Rector Girls, and at the Standard The Taxi Girls Oct. 5, followed Oct. 12 by The Gaiety Girls.

William Anthony McGuire, author of The Cost of Living, was in Cincinnati during the week of the engagement of his play.

JOHN RICHARD FROOME, Jr.

## JERSEY CITY

The Blindness of Virtue at the Mabelite Theater did a large business Oct. 6-11. The cast is composed of a strong group of typical English actors, who present the difficult subject in a very effective manner. What Happened to Mary Oct. 13-18. Little Women Oct. 20-25.

One of the funniest blackface monologues in the business is Al Herman, leading the bill at the Orpheum Theater Oct. 6-11 to packed houses.

The Chinatown Mystery filed the Academy of Music Oct. 6-11, and the popular stock co. put a lot of snap into their work. The play is based on the slaying of Elsie Sigel. The weekly cabaret and Country Store nights are big magnets. Hello Bill Oct. 13-18. Under Two Flags Oct. 20-25.

At the Monticello Theater Oct. 6-11 good vaudeville pleased.

The stock co. at the Gaiety Theater, Hoboken, closed its season in Our Wives Oct. 6-11 to poor patronage. Vaudeville will be installed Oct. 13. Thomas H. Sheely will remain as house manager.

The Beauty Parade co. was at the Empire Theater, Hoboken, Oct. 6-11 to packed houses. Dave Marion and co. Oct. 13-18.

The Melting Pot was the offering at the Broadway Theater, Bayonne, Oct. 6-11, to fair patronage. Zaza Oct. 13-18.

Good vaudeville bill is on at the Bayonne Opera House.

The headline bill at the Hudson Theater, Union Hill, Oct. 6-11, is a comedy musical sketch, Over the Garden Wall.

Manager Anthony Michel, of the Orpheum Theater here, and the Gaiety Theater, Hoboken, entertained his staff at a supper in New York city recently. After a dinner the party went to the Palace Theater. Assistant Manager Thomas H. Sheely, Treasurer Burt Ingram, Ed. Steinbuck, and Fred Cary were in the party.

WALTER C. SMITH.

## PATERSON

The Opera House was sold out at twice the regular prices for the Hoffman-Polair-Richardson Alliance, but the audience did not enthuse. Excuse Me Oct. 13, 14.

Manager Wilbur, of the Lyceum, offered a grand revival of The Silver King week ending Oct. 4, and drew fine houses. Will D. Corbett headed the co., which was a good one. Joseph McCoy and Joseph Delaney, both former members of the old Opera House stock, rendered fine support, and were accorded a hearty welcome by their many friends. Rebecca of Sunnybrook Farm delighted fine houses Oct. 6-11. Co. Bns. A Romance of the Underworld Oct. 13-15.

Blindness of Virtue Oct. 16-18.

The Orpheum fared well Oct. 4-11 with Dave Marion's Dreamland Burlesque co. The performance was out of the beaten path of burlesque, and pleased goodly numbers. Our own Billy Watson and his big co. Oct. 13-18.

At the Mabelite vaudeville and pictures reign supreme. Crowds are attracted by the good quality of the performance and the cheap prices.

The Empire Players passed out of existence Sept. 27, and were succeeded by high-class vaudeville Oct. 13. The co. was capable enough and rendered fine work, but the public seem to have tired of stock.

JOHN C. BURN.

## PROVIDENCE

The Providence Opera House had a variety of attractions the week of Oct. 6-11. The Great Adventure opened to good houses Oct. 6-8, followed by the three-star combination, Gertrude Hoffman-Lady Richardson-Madame Polair, who were well received Oct. 9, 10. The Standard Grand Opera co. closed the week with two performances, singing Trovatore and Risolito.

The Little Rebel, with Mary Miles Minter in the title role, was the attraction for the Colonial Oct. 6-11, which continued throughout the week to good business. The Rosary Oct. 13-15.

As Ye Sow proved a good attraction for the Empire stock co. Oct. 6-11. Sweet Kitty Bellairs Oct. 13-18.

The Golden Crook Burlesquers were at the Westminster Oct. 6-11, and are to be followed by The Rosebud Girls Oct. 13-18.

La Roy, Telma, and Bosco headed at Keith's Oct. 6-11 with an excellent act of magic.

Miss Irene Rich, who in the early summer returned from a most successful season in England, opened her first engagement in this country Oct. 6 in Rutland, Vt., playing a prominent role in the new play, The Last Appeal.

H. F. HYLAND.

## FALL RIVER, MASS.

At the Saver Oct. 6-11 the Mally-Denison co. presented Elevating a Husband. The members of the co. are: Carolyn Roberts, Julian Nea, Evelyn Watson, Norman Wendell, Frank De Ledston, Frank Bennett, Lynn Osborn, Emmet W. Reed, H. P. Brink, Martha Beaufort, Lida Kane, and Jennie Howe. Excellent stage settings and fine performance under the direction

of Frank E. Lamb. Large attendance. Madame Sherry Oct. 13-15.

The Baylies-Hicks Players presented The Wife Oct. 6-11 at the Edison. Large attendance.

Northern Lights Oct. 13-15.

Dr. O'Connor has started work on his new theater on South Maine Street. The house will seat 1,200. It will be finished by Jan. 1, 1914.

Boy Summer is successful in vaudeville. Lester Leger and co. gave Oct. 7. Were King at Hathaway's Theater week of Oct. 6-11. Maxwell Driscoll, late of Cohan and Harris, and Thomas E. Shea co. has scored a great hit with the Baylies-Hicks Players since joining them.

W. F. GAZ.

## PITTSBURGH

During the week of Oct. 6 Robert B. Mantell was seen at the Alvin in King John, Hamlet, Richelieu, Macbeth, King Lear, Merchant of Venice, and Richard III. Ethel Mantell, daughter of the star, made her debut Oct. 6 as Lady Eliza in which she sang, Minstrel and Death in a revival of The Ham Tree this week.

Otto Skinner drew largely at the Nixon Oct. 6-11 in Kismet, which proved as popular, if not more so, than when seen here last season. A Good Little Devil is the offering Oct. 13-15, with Mary Pickford.

The Pitt Players presented Mother Oct. 6-11 at the Pitt, with Mary Hall in the title role, which she played in an effective manner. George Seibel's The Lover had its original production this week.

Where the Trail Divides attracted good audiences at the Lyceum Oct. 6-11. A Fool There Was week Oct. 13.

Horace Goldin and co. headed a splendid bill at the Grand week of Oct. 6. Arcadia, a musical novelty, is the headliner the current week.

The Harry Davis Players were seen in Brought Home week of Oct. 6, an original play in three acts by Henry Blossom, which was its first presentation on any stage. The story deals with an uprising of reform and temperance forces in a city where brewers, saloon-keepers and politicians are in league to control. The cast is a large one. Thurston Hall made a pleasing reformer, while Irene Oshier did well in the small role of the brewer's daughter. Dennis Harris was capital as Schultz, the brewer. Bunty Pulls the Strings is the offering this week.

Walter Damrosch and the New York Symphony Orchestra followed at the Exposition at the Point and will remain the leading attraction until the closing of the season.

The Bowers Burlesquers drew largely with their two-day at the Gaiety Oct. 6-11. Mabelle Morgan, a favorite with burlesque in Pittsburgh, scored heavily. Fitzgerald and Quinn were the chief entertainers. Columbia Burlesquers 13-15.

DAN J. FACKNER.

## ROCHESTER

Miss Made Adams appeared at the Lyceum Theater Oct. 4 in a revival of Sir J. M. Barrie's Peter Pan.

Indian Summer, by Augustus Thomas, was presented at the Lyceum Theater Oct. 7, with John Mason in the leading role, and it made an appeal to the discriminating audience. The like of which very few plays seen here in recent years have made. Oh! Oh! Delphine Oct. 8-11.

The Temple Theater offered vaudeville for the week Oct. 6-11. Harry Tins and co. headlined. Kindling won favor Oct. 8-11 at the Baker Theater.

The Roscoe Midwinters Lilliputian Acrobats delighted large crowds at the Family Theater Oct. 6-11.

The Moon Maiden, at the Shubert Theater, Oct. 9, 10, Sousa and his Band Oct. 11.

Miner's Big Follie co. was one of the liveliest and smartest burlesque offerings of the season at the Corinthian Theater Oct. 6-11.

Albert A. Gamble, billed in vaudeville as The Great Gamble, returned to the city Oct. 7, after twelve weeks on the road. He is visiting his parents, and will go East next week to start a tour of seventeen weeks.

Evelyn Nesbit Thaw is coming to Rochester soon for a short engagement.

Lyman H. Howe's Travel Festival at the Armory Oct. 16.

The Missionary and the Actress and Smugglers at the Grand Theater Oct. 8. The Flower of Delphin Oct. 10.

The discovery of the South Pole, by Captain Scott, in pictures at the Pittsburgh Hall Oct. 7, 9; good attendance.

ROBERT HOGAN.

## BUFFALO

Fair Play scored at the Star Theater Oct. 6-11. Florence Reed, Mona Fitzgerald and William Courtney Copley Reeves. Large houses. Oh! Oh! Delphine Oct. 13 pleased.

The Passing Show of 1913 again proved its popularity at the Tack Theater Oct. 6-11. Frizze Frigana heading the great force of fun-makers. Large houses. Fox o' My Heart Oct. 13 was well liked.

Muti and Jeff in Panama at the Mabelite Oct. 6-11. Crowded houses. Oct. 13. The Spendthrift.

Bayes headed the week's bill at Shea's Oct. 6-11. She appeared in her new act, Soaps and Foolishness. Packed houses.

The bill at the New Lyric Oct. 6-11 includes "Big Jim" the dancing, wrestling, and boxing bear. Bell Boys and Belles made a hit.

The Doll, Dimpie Girls, with the Musical Bells, an extra attraction, drew large houses to the Garden Theater Oct. 6-11. The two burlesques, In Atlantic City and The Trail of the Underworld, made distinct hits.

The Peckham Show attracted large audiences to the Lafayette.

J. W. BARKER.

## WINNIPEG

Olive Vall in The Girl from Mamma's pleased large audiences at the Walker week of Sept. 29.

The Chocolate Soldier was the attraction week of Oct. 6. Margaret Illington in Within the Law for week of Oct. 13, followed by Walker White-side in The Typhoon, and Margaret Anglin in Shakespeare.

The Permanent Players at the Winnipeg scored heavily in The Light Eternal. For week of Oct. 9 the co. played The Fortune Hunter. A Fool There Was week of Oct. 13.

Headliner at the Orpheum for week of Oct. 6 Mlle. Dagda in Pantalon. The Victoria has been remodeled, and the policy of the house changed to vaudeville.

GEORGE E. MCLEATHAN.

## WILKES-BARRE

At the Grand Opera House The Conspiracy thrilled large audience Oct. 1. Lillian Russell's Big Pasture Festival delighted two large houses Oct. 2. Howe's Pictures Oct. 3, 4 were educating and entertaining as usual. The Red Rose Oct. 5 pleased. The Kiss of the Father Oct. 7. Ben Hur Oct. 8-11. The Blue Bird Oct. 13-15. Stop Thief Oct. 16.

P. A. O'NEILL.

## Francine Larrimore

Supporting Edmund Breese in The Master Mind  
This Week, Grand Opera House, New York

PHILADELPHIA, SEPT. 16TH

Francine Larrimore as a slim child is worthy to rank with Mr. Breese. She is dainty and wore exquisite Parisian gowns.—Press.

Francine Larrimore makes a charming Lucene Blount. Her personality lends distinction to the performance. She never overdoes her part, something that can be said of few actresses.—Public Ledger.

PITTSBURGH, SEPT. 30TH

Francine Larrimore was charming and ingenious in her role and captivated by her clear cut portrayal of the part.—Press.

Francine Larrimore who plays Lucene is the daintiest sweetest, most ingratiating being that one could imagine. She has only to be herself to have the audience fall in love with her.—Dispatch.

Francine Larrimore does a difficult part well. The psychological factor obtains much more strikingly in her instance than it does in the others. Her education and action are commensurate at all times.—Times.

WASHINGTON, OCT. 7TH

Lucene Blount as played by Francine Larrimore is sweet enough to be capable of breaking up a five years' plan.—Times.

Francine Larrimore was really too charming, too delightful to have to be Maggie Flint, a thief, and to have to marry such a stupid district attorney.—Evening Star.

Francine Larrimore, a winsome little lady who made her first bow to the Washington audience last night, impersonated Lucene Blount, rose fully to the requirements of the trying situation.—Herald.

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FROM CHICAGO

Joe Howard Opens Joe Howard's Theater, with Emma Carus, in "A Broadway Honeymoon." Windy City Knows Lew Fields' "All Aboard" Has Come to Town. Premiere of Gloriana This Week.

MIRROR BUREAU, SUITE 61, GRAND OPERA HOUSE BUILDING.  
CHICAGO, Oct. 14 (Special).—You gotta hand it to Joe Howard, the impresario of Joe Howard's Theater (formerly the Whitney), where Joe Howard is playing and working hard as he plays. A Broadway Honeymoon, produced here by the famous Mr. Howard, is full of all kinds of laughable stuff and a goodly bunch of song hits. "What's the use bothering about pig in a mustard show?" says Mr. Howard. "The plot gets lost anyway, and while you're trying to find it you miss putting over action, songs and fun. What the people want is comedy and plenty of it, action and plenty of that, song hits and as many as possible." So he proceeds with the show to present the turbulent but graceful Emma Carus doing stunts and singing songs that keep her on laughing and applauding. But Miss Carus doesn't get all the laughs—not by a graphophone full. Knox Wilson as the fake husband elicits a lot of ha-has, and his song, "Pity Poor Old Solomon" is downright funny. Arthur Denning as the neuro butler squeaks in a good many laughs. The romantic end of the performance is looked after by Mr. Howard, Mabel McCane, and George H. Ford. Mr. Howard is settling ready—in fact, is ready—to put out another company playing A Broadway Honeymoon. He and Miss McCane will be the big card in the Chicago production. Alice Yorks and Harry Stone will take their places.  
While we are handing things, we will pass one to Ben Atwell, here ahead of and with Lew Fields' All Aboard, at the American Music Hall. Ben has not over more live, out-the-business publicity about this show than any other press man has about any other show in town this year. Ben is the super-press agent, the regular agent plan, and when he lands in his home burg the papers just try to see what they can do for him in the way of boosting business. All Aboard takes a large throng with it nightly.  
The weather in New-Indian Summer is here—and most of the houses are doing a satisfactory business. The attractions in Rushburn, besides those mentioned above, are:  
Auditorium—The Drury Lane spectacle, The Whip, a corking success.  
Princess—Doris Keane in Romance, Ditto.  
Grand Opera House—Stoo Thief. Manager Ridgins still smiles.  
Fine Arts—Yellow Jacket. Pleases audiences.  
Crawford's—The Governor's Lady. Nuf sed.  
Garrick—William Hodge in The Road to Happiness. Ditto.  
Blackstone—Richard Bennett and Damaged Goods. Comments of praise.  
In Ball—A Trip to Washington. Old-time La Salle crowd.  
Illinois—Miss Jans and Montgomery and Stone in The Lady of the Slipper. "Sorry but we're sold out."  
Olympic—Mutt and Jeff in Panama. Laughable stuff.  
Majestic—Charles J. Ross and Mabel Fenton in travesty, Headliners.  
Palace—Burt French and Alice Eile in The Dance of Fortune. Headliners.  
Imperial—Freddie.  
Victoria—The Woman's Life.  
National—The Confusion.  
Grand—The Wolf.  
A new production goes on at the Cort this week. It is Gloriana, by Philip Bartholomew, Silvio Hain, and George W. Robert. With these names to start with we would do it out as a success. But after losing all our own and our wife's money on the Glants, we fear to do much doing.  
LUTWELL MCDONALD.

FROM WASHINGTON

"Oh, I Say!" in Capital City. "Red Canary" Comes to Town. "Officer 666" Proved Popular. "The Ghost Breaker" Pleased. "The Master Mind" Was Liked. Concerts Dates Announced.

WASHINGTON, Oct. 14 (Special).—At the National Theater for the week of Oct. 6-11 The Ghost Breaker, with Henry B. Warner, met with large and appreciative audiences. The current week's attraction at the National commencing Oct. 13 is David Belasco's Years of Discretion.  
At the Columbia Theater Edmund Breese starring in The Master Mind, played to large audiences during the past week's engagement. The Red Canary opened for the week of Oct. 13. Primrose and Dockstader's Minstrels giving the best and most entertaining programme of seasons were thoroughly enjoyed at the Belasco Theater, commencing Oct. 13, the Messrs. Shubert presented the Farce Oh, I Say!  
Cohen and Harris presented for the first time in Washington at the Academy of Music, under popular-priced conditions. Officer 666, scoring a strong success with crowded houses. Divorce Queen is the offering for this week.  
Another of Polli's decidedly successful stock presentations was that of the past week when The Traveling Salesman was given. Our Wives in the stock presentation for the week of Oct. 13.  
Crestors and his Band were at the National Theater for two performances Sunday, Oct. 12, presenting a good musical programme.

The attendance at Keith's is capacity. Marie Dressler heads the current week's attractive bill. The Columbia Burlesques, one of the standard attractions of burlesque, drew crowds to the Gayety during the past week, presenting a new and pleasing two-act musical farce, A Ladies' Man, in which Henry J. Oscar proved to be a comedian of worth. The current week's attraction is the Watson Sisters Burlesque company.  
Mrs. Katie Wilson-Greene, local manager of the concerts given annually in Washington by the Boston Symphony Orchestra at the National, announces concerts on Tuesday afternoons during the season with the following dates: Nov. 4, Dec. 2, Jan. 6, Feb. 17, and March 17.  
JOHN T. WARREN.

FROM BALTIMORE

"Her Little Highness," With Miss Hajas, Was Well Liked. "Girl and the Pennant" Scored. Jessie Wynn at the Maryland. "Common Law" Fills Colonial. Monster Hippodrome Planned.

BALTIMORE, Oct. 14 (Special).—Her Little Highness, with Miss Hajas as star at the Academy last week, came in for abundant praise at the hands of the local press. The costume was the most magnificent seen in Baltimore in many a season, both as regards color harmony, design, and materials. The score, like all of De Koven's works, was of an exceptionally high order, although hardly an improvement on some of his earlier works. The star herself proved somewhat disappointing. The business was extremely large all week.  
May Irwin had a splendid week at Ford's, and, in truth, we have seen nothing more delightful than the work of this inimitable artist, who is in a class entirely her own. The Widow by Proxy is certainly to be recommended in every case.  
Under the new booking arrangement, The Five Frankforters is the first play controlled by the Shuberts to be seen here this season. Ford's offered it on Monday night to one of the largest audiences of the season. The story of the House of Rothschild gives opportunity for some exceptionally good acting. Most of the audience had come prepared to applaud that delightful woman, Mathilde Cottrell, whose splendid interpretation of every role stamps her as an actress of whom the profession may well feel proud. The play makes a most pleasing impression on the company, with two exceptions, is the same as was seen last season in New York. Oct. 20, The Years of Discretion.  
At the Academy of Music Miss Ferguson in The Strange Woman for the week of Oct. 13. The new play is by William J. Harburt, best known for his Fighting Hope and The Writing on the Wall. The locale of its scene is a small town in Iowa, and its action is three acts. Miss Ferguson enacts the role of Ines Pierrefond, a rather extraordinary young woman of advanced ideas, which at once both shock and amaze the community of the small Western village. The production was made under the personal direction of Mr. Harburt. The cast is unusually good, and the staging excellent. A large audience was on hand Monday night, and received both the star and play in a cordial manner. Oct. 20, Edith and Mabel Tallafiero in Young Wisdom, by Rachel Crothers.  
A dramatization of Robert W. Chambers's novel, The Common Law, is at the Colonial for the present week. The play was received with much enthusiasm by capacity audiences at the opening performances. The cast numbers some splendid players, and the staging and production itself is quite worthy of the first-class houses. The Colonial since its opening week has been sold out nightly, and has received the most flattering notices for the courteous treatment accorded the patrons of its house.  
The bill at the Maryland this week is headed by that charming artist, Jessie Wynn, whose popularity in Baltimore is not surpassed by any other favor. William J. Jefferson also shared honors with Miss Wynn on a bill which was extremely well balanced.  
Jack Norworth, who held the stage at the Maryland last week came in for much praise at the hands of the press and public alike, with his new play, His Act was decidedly superior to that of his ex-wife, Nora Bayes, who preceded him by a week. Business was of the capacity order at every performance.  
Mr. Samuel F. Nixon dropped in on us last week and spent some time with Mr. Tunis Dean, manager of the Academy. It was rumored that he contemplated establishing himself in Baltimore permanently during the coming Winter season. Mr. Dean, amiable as ever, would not confirm the report, and only smiled when asked if it were true.  
The coming opera at the Lyric on Nov. 1 will be Puccini's Madame Butterfly, with Rosa Balas and Martenelli. Mary Garden will again sing Tosca on Nov. 14, and Wagner's Die Walkure will be the third work on Nov. 21.  
The Poli Players will inaugurate their season at the Auditorium on Oct. 20.  
Contracts were signed last week by Pearce and Schenck whereby they secured absolute control of the old Rutaw House site property. They will build a monster Hippodrome, seating approximately 2,700 people. The details of the plans have not yet been given out, but it is understood the new house will be thoroughly first class in every respect. Part of the site will be devoted to a large hotel, which will be controlled by New York City.  
The Rida Johnson Young and Christy Mathewson collaboration, The Girl and the Pennant is a vastly better play than was Brown of Harvard, but it falls short by a good margin when compared to Stronach's work. Although it is not to be inferred that the Young-Mathewson product is not a success. It presents the most successful attempt yet made to write a play around our great national sport, and to state that the authors have turned out a corking baseball play is but mild praise for an arrangement at the hands of our local press on the opening night.

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whose verdict has on several occasions been wisely reversed by other cities. The Red Canary, which was produced at Ford's recently, proved not nearly so bad as they pictured it. The audience seemed very much disposed to make up for the unfavorable criticism and was most enthusiastic.  
I. BARTON KENNIS.

THEATER FOR SALE

The Lyric Theater of Belleville, Illinois, will be sold at public auction under foreclosure proceedings at the north front door of the Court House in Belleville, Illinois, at 10 o'clock A. M., Monday, October 20th, 1913. This playhouse has a seating capacity of 1200, and is modern in every respect. It is the only standard playhouse in the city. Belleville with its suburbs, has a population of 30,000. The title is good. This is a good opportunity for the right person. For further information, address W. E. Knowles, Master in Chancery, Belleville, Illinois, or Fred. B. Merrill, Attorney, Belleville, Illinois.

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# DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

## DRAMATIC

**ADAMS**, Maude (Chas. Frohman): Oct. 15-18, Pittsburgh 20-22, Baltimore 27-Nov. 1.

**ALLEN**, Five (Wassah and Kemper): Scranton, Pa., 10-18, Buffalo 20-22, Rochester 27-29.

**ARLIS**, George (Lieber Co.): Boston, Sept. 20-Oct. 25, Haverhill 29.

**AT**, Hay (Messrs. Shubert): N.Y.C. Oct. 1-Indef.

**AWAKING** of Helena Ritchie (Gilson): Rapid City, S. Dak., 15, Deadwood 16, Bellefleur 17, Sturgis 18, Alliance 19, Neb., 22, Ft. Robinson 23, Chadron 24.

**BABY** Mine (Messrs. Richard Clark): Torus, Me., 15, Bath 16, Gardiner 18.

**BACHELOR'S** Baby: Columbus, O., 10-18.

**BACHELOR'S** Honeymoon (A. M. Bradfield): Coleman, Alta., 10-15, Fernie, B. C., 16, Cranbrook 17, Nelson 18, Revelstoke 19.

**BALMY** Moon (Chas. Frohman): Atlantic City, N. J., 20-22, Trenton 23, Allentown 24, Scranton 25, Belvidere 26, Kintone (Bradley and Grant): N.Y.C. Aug. 15-Indef.

**BEN-HUR** (Klaw and Erlanger): Reading, Pa., 16-18.

**BILL** the Kid: Columbus, O., 10-18.

**BIRD** of Paradise (Oliver Morosco): Los Angeles, Cal., 12-18, San Diego 19, Pasadena 21, Bakersfield 22, Fresno 23, Merced 24, Sacramento 25, Chico 26, Nov. 1.

**BLAIR**, Eugene (Klaw and Erlanger): Richmond 13-18, Atlanta 19-25.

**BLINDNESS** of Virtue (Wm. Morris): Hartford, Conn., 13-18.

**BLINDNESS** of Virtue (T. C. Gleason): Danville, Ill., 13-15, Bloomington 16-18, Peoria 19-22, Decatur 23, Davenport 24, La., 25-26.

**BOUGHT** and Paid For: Geneva, N. Y., 25.

**BOUGHT** and Paid For: Jacksonville, Fla., 25.

**BOUGHT** and Paid For (Wm. A. Brady): Boston, Mass., Oct. 15-Indef.

**BURKE**, Billie (Chas. Frohman): Toledo 15-18, Cleveland 20-25, Pittsburgh 27-Nov. 1.

**BUTTERFLY** on the Wheel: Des Moines, Ia., 15, St. Joseph, Mo., 18-19, Kansas City 19-25, St. Louis 20-Nov. 1.

**BUTTERFLY** on the Wheel (F. A. Hayward): Cortland, N.Y., 15, Geneva 16, Waverly 20, Oswego 21, Canton, Pa., 22, Bellefonte 23, Lewistown 24, Williamsport 25, Mt. Carmel 27, Williamsport 28, Corson and Margaret Dale Owen: Melbourne, Australia, Sept. 1-Indef.

**COHAN**, George M. (Cohan and Harris): Boston, Sept. 29-Oct. 26.

**COLLIER**, William (Chas. Frohman): N.Y.C. Sept. 15-Indef.

**COMMON** Law (A. H. Woods): Balto. 13-18, Washington 20-25, Pittsburgh 27-Nov. 1.

**CONFESSION** THE (Frank O. Rhodes): Chgo. Sept. 29-Oct. 18, St. Louis 19-25, Louisville 20-Nov. 1.

**CONSPIRACY** THE (Chas. Frohman): Boston, Sept. 18-Oct. 25, Lawrence 27, Prov. 28-29.

**CONSPIRACY** THE (Chas. Frohman): Boston, Sept. 18-Oct. 25, Lawrence 27, Prov. 28-29.

**COUNTRY** Boy: New Westminster, B. C., Can., 15, Belknap Wash. 16, Aberdeen 17, South Bend 18, Astoria, Ore., 19, The Dalles 20, Baker City 21, Nampa, Ida., 22, Boise 23, Mountain Home 24, Pocatello 25, Preston 27, Logan, U., 28, Brigham 29.

**COUNTRY** Sheriff: St. Louis 12-18.

**DAMAGED** Goods (Richard Bennett): Jamestown, Pa., 15 Akron, O., 16, Youngstown 17, New Castle, Pa., 18, Beaver Falls 20, Butler 21, McKeesport 22, Clarkburg, W. Va., 23, Wheeling 24, 25, Marietta, O., 27, Parkersburg, W. Va., 28, Sandusky, O., 29.

**DAMAGED** Goods (Richard Bennett): Chgo. Sept. 29-Oct. 18, St. Louis 19-25, Indianapolis 27-29.

**DEEP** Purple (Arthur N. McDonald): Atlanta, Ga., 15-18, Birmingham, Ala., 20-25, Meridian, Miss., 27, Jackson 30.

**DIVORCE** Question (Winfield and Blinn): Greensburg, Ind., 15, Shelbyville 16, Richmond 17, Muncie 18, Terre Haute 20, Lozanoport 21, Frankfort 22, Kokomo 23, Goshen 24, Battle Creek, Mich., 25, Lansing 27, Ann Arbor 28, Adrian 29.

**DIVORCE** Question (Rowland and Clifford): Washington 13-18, Norfolk 20-25, Richmond 27-Nov. 1.

**D'OLIVE**, Edward (E. B. Moore): Abbeville, S. C., 15, Alben 16, Augusta, Ga., 17, Macon 18, Americus 20, Richland 21, Montgomery 22, Aiken 23, Tusculum 24, Demopolis 24, Hattiesburg 25, Milledgeville 26, Brookhaven 28, Kentwood, La., 29.

**DRAMA** Players (Donald Robertson): Poughkeepsie, N. Y., 27.

**DREW**, John (Chas. Frohman): N.Y.C. Sept. 29-Indef.

**EVERYBODY** (Henry W. Savage): Ottumwa, Ia., 15, Ft. Madison 16, Burlington 17, Rock Island 18, Dubuque 19, Galena 20, Keosauqua 21, Springfield 22, Decatur 23, Urbana 31, Nov. 1.

**FAIRBANKS** Douglas (Cohan and Harris): Portland, Me., 13-18.

**FAMILY** Onboard (Wm. A. Brady): N.Y.C. Aug. 21-Indef.

**FANNY'S** First Play (Messrs. Shubert and Barker): Phila. 6-15.

**FAVERSHAM**, William (L. L. Gallagher): Aberdeen, Wash., 16, Portland, Ore., 18-19, Erie, Pa., 20, Balto. 21-23, Annapolis 24, Auburn, Ind., 24, Annapolis 27, Goshen 28, Newark 29, South Bend 30, DeWitt, Mich., 31.

**FINE** Feathers (Messrs. H. H. Frane): New Castle, Pa., 16, Beaver Falls 16, Butler 17, Vandergrift 18, Blairville 20, Latrobe 21, Grafton, W. Va., 22, Fairmont 23, Morgantown 24, Charleston 25, Connellville, Pa., 27, Massena 28, Waynesburg 29, Bel Air, O., 30, Steubenville 31.

**FINE** Feathers (Western: H. H. Frane): Chicago 12-15, Decatur 16, Elkhart 17, Prairie du Chien, Wis., 18, Dubuque, Ia., 19, Waterloo 20, Oelwein 21, Manchester 22, Galena, Ill., 23, Savanna 24, Rock Island 25, Macon 26, Iowa City, Ia., 27, Muscatine 28, Washington 29, Albia 30, Centerville 31.

**FISKE** Mrs. (Harrison Grey Fiske): St. Paul, Minn., 15, Minneapolis 16-18, Duluth 20, 21, Mason City, Ia., 22, Waterloo 23, Lincoln, Neb., 24, Topeka, Kan., 25, Wichita 26, Denver, Colo., 28-Nov. 1.

**FIVE** Frankforts (Messrs. Shubert): Balto. 13-18.

**FOOT** There Was: Pittsburgh 13-18.

**FORRES** Robertson (Messrs. Shubert): N.Y.C. Oct. 2-Indef.

**FRICKLES**: Chicago 12-18.

**GARDEN** of Allah (Lieber Co.): Syracuse 15-18, Rochester 20-25, Buffalo 26-Nov. 1.

**GENERAL** John Raman (Lieber Co.): Atlantic City 27-Nov. 1.

**GEORGE**, Grace (Chas. Frohman): N.Y.C. Sept. 25-Indef.

**GILMORE**, Paul: Dubois, Pa., 15, Clearfield 16, Renova 17, Oak Haven 18, Williamsport 20, Ashland 21, Hamilton 22, Mt. Carmel 23, Shamokin 24, Sunbury 25, Lewistown 26, Gilmore, Paul, Associate Players (W. F. De Vere): Rock Springs, Wyo., 15, Granger 16, Scranton 17, Prov. 18, Orden 19, Brimham 20, Salt Lake City 21, 22, Preston, Ida., 23, Logan, U., 24, Downer, Ida., 25, Pocatello 27, Blackfoot 28, American Falls 29, Twin Falls 30, Boise 31, Nov. 1.

**GIRL** and the Pennant (Selwyn and Co.): Phila. 13-18, N.Y.C. 20-Indef.

**GIRL** and the Stammered (Norton and Lambert): Paris, Ill., 15, Brazil, Ind., 17, Robinson, Ind., 18, Terre Haute 20, Greenup, Ill., 21, Rineham 22, W. Va., 23, West Baden, Ind., 26, Bedford 27, Washington 28, Olney, Ill., 29.

**GIRL** from Mummy (Mr. Reck): Calgary, Alta., Can., 13-15, Edmonton 16-18, Kamloops, B. C., 20, New Westminster 21, Victoria 22, Vancouver 23, Everett, Wash., 25, Seattle 26-28, Tacoma 29.

**GIRL** of the Underworld (United Amusement Co.): Bangal, N. Y., 18, Cornwall

land): B'klyn 13-18, N.Y.C. 20-25, Prov. 27-Nov. 1.

**OFFICER** 666 (Messrs. A. S. Stern): Oswego, N. Y., 15, Cortland 16, Newark 17, 20, Corning 18, Cortland 21, Hornell 22, Ithaca 23, Towanda, Pa., 24, Waverly, N.Y., 25, Dunkirk 27, Jamestown 28, Buffalo, Pa., 29.

**OFFICER** 666 (Southern A. S. Stern): La Crosse, Wis., 15, Winona, Minn., 16, DuBoque, Ia., 17, Clinton 18, Davenport 19, Cedar Rapids 20, Iowa City 21, Ottumwa 22, Burlington 23, Rock Island 24, Galena 25, Peoria 27, Bloomington 28, Urbana 29.

**OFFICER** 666 (Western: A. S. Stern): Merced, Cal., 15, Modesto 16, Fresno 17, Bakersfield 18, Los Angeles 19-25, Ventura 27, Santa Barbara 28, Oxnard 29.

**OFFICER** 666 (Augustus Pitzer): N.Y.C. 13-18, B'klyn 20-25, Newark 27-Nov. 1.

**OLD** Homestead (Frank Thompson): Milwaukee 13-18.

**PAID** in Full (E. O'Connor): Harrisburg, Pa., 15, York 16, Lancaster 17, Gettysburg 18, Hagerstown 19, Greenvale 20, Susquehanna 21, Carlisle 22, Carlisle 23, Berwick 24, Mt. Carmel 25, Pottsville 27, Pottsville 28, Hagerstown 29.

**PAID** in Full (Robert Sherman): Joliet, Ill., 12-15, La Salle 16-18, Rock Island 19, Iowa City, Ia., 20-25.

**PATTON**, W. P. (Merle H. Norton): Boone, Ia., 15, Perry 16, Grapeland 17, Ottumwa 18, Des Moines 19, Albia 20, Centerville 21, Corydon 22, Seymour 23, Leon 24, Osceola 25, Creston 26, Corning 27, Clarinda 28.

**PEG** of My Heart (Oliver Morosco): Buffalo, N. Y., 13-18, Syracuse 20-22, Utica 23, Schenectady 24, 25, Rochester 26.

**PEG** of My Heart (Oliver Morosco): Burlington, Vt., 13, St. Johnsbury 16, Barre 17, White River Jet. 18, Claremont, N. H., 20, Nashua 21, Keene 22, Greenfield 23, Braintree, Vt., 24, Bellows Falls 25, Rutland 27, Hoosick Falls, N. Y., 28, Bennington, Vt., 29.

**PHILLIPS**, Al., and Lella Shaw (Rowland and Clifford): Chgo. Ill., 13-25, Kankakee 26, Gary, Ind., 27-29.

**POOR** Little Rich Girl (Klaw and Erlanger): Newark 13-18.

**PITASH** and Parmluter (A. H. Woods): N.Y.C. Aug. 16-Indef.

**PRINCESS** Theater Co. (Winthrop Ames): N.Y.C. Oct. 9-Indef.

**REBECCA** of Sunnybrook Farm (Lieber-Bratton): Trenton, N. J., 15, Harrisburg, Pa., 16, 27, Fottsville 18, Phila. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Nov. 1.

**REYNOLDS** (Harrington (A. E. Caldwell): Utica, N. Y., 15, 16, Bingham 17, Cortland 18, BOHSON, May (L. S. Sire): Kalamazoo, Mich., 15, Benton Harbor 16, South Bend, Ind., 17.

**ROMANCE** (Chas. Dillingham): Chgo. Sept. 24-Nov. 22.

**ROMANCE** of Billy Goat Hill: Indianapolis 13-18.

**ROMANCE** of the Underworld (Rowland and Clifford): Paterson, N. J., 13-18, Newark 20-25, Phila. 27-Nov. 1.

**ROBERT**, The (Rowland and Clifford): York, Pa., 13-18, Paterson, N. J., 20-25, Newark 27-Nov. 1.

**ROYAL** Slave (Wetzel and Rosmer): Shenandoah, Pa., 15, Ashland 16, Freehold 17, Jersey 18, Mahanoy City 20, Pottsville 21, Mt. Carmel 22, Towler City 23, Lykens 24, Shamokin 25.

**RUSSELL**, Annie (Lawrence J. Russell): Ashville, N. C., 15, Spartanburg, S. C., 16, Greenville 17, Columbia 18, Augusta, Ga., 20, Charleston, S. C., 21, Savannah, Ga., 22, Jacksonville, Fla., 23, Macon, Ga., 24, Athens 25, Atlanta 26-29.

**SEVEN** Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 25-Indef.

**SHEPHERD** of the Hills (Gaskill and MacVitt): Stockton, Cal., 15, San Raphael 16, Vallejo 17, Oakland 18, 19, Napa 20, Santa Rosa 21, Ukiah 22, Santa Cruz 23, Monterey 24, San Luis Obispo 25, Santa Barbara 27, Ventura 28, Oxnard 29, Pasadena 30, Pomona 31.

**SHEPHERD** of the Hills (Gaskill and MacVitt): Indianopolis, Ind., 13-15, Nashville, Tenn., 20-25, Memphis 26-Nov. 1.

**SHEPHERD** of the Hills (Gaskill and MacVitt): Beckley, W. Va., 15, Princeton 16, Toke 17, Williams 18, Bluedell 20, Pulek, Va., 21, Abingdon 22, Bristol, Tenn., 23, Johnson City 24, Asheville, N. C., 25, Spartanburg, S. C., 27, Burlington, N. C., 28, Winston-Salem 29, Charlotte 30, Greensboro 31.

**SHEPHERD** of the Hills (Gaskill and MacVitt): Hamilton, Ont., 14, 15, Midland, Lindsay 17, Peterboro 18, Smith Falls 20, Benbow 21, Ottawa 22, Brockville 23, Belleville 24, Kingston 25, Trenton 27, Cobourg 28, Cayuga 29, Port Hope 30, Picton 31.

**SHEPHERD** of the Hills (Gaskill and MacVitt): Centerburg, Ia., 15, Keosauqua 16, Ft. Madison 17, Galena 20, Saltsburg 21, Fulton 22, Columbia 23, Clinton 24, Sallada 25, Warrensburg 27, Lexington 28, Vandalia 30, Bowling Green 31.

**SING** of the Father (Thomas Dixon): Lebanon, Pa., 15, Mahanoy City 16, Pottsville 17, Ashland 18.

**SNOW** White (Winthrop Ames): New York 13-18, N.Y.C. 20-25, Newark 27-Nov. 1.

**SOTHERN**, E. H. and Julia Marlowe: N.Y.C. Sept. 22-Oct. 25, Washington 27-Nov. 1.

**SPENDTHRIFT** (Primrose and McGilhan): Sioux Falls, S. Dak., 19, Mitchell 21, Remsen, Ia., 26.

**SPENDTHRIFT** (Klimt and Gammie): Buffalo 13-15, Rochester 20-22, Schenectady 23-25, Worcester 27-Nov. 1.

**SPENDTHRIFT** (Wee and Lambert): Kane, Pa., 15, DuBois 16, Waynesburg 17, St. Marys 18, Clearfield 19, Pottsville 20.

**STABLE** Boy (Henry B. Harris): Joliet, Mo., 15, Parsons, Kan., 16, Lawrence 17, Wichita 18, Okla. City, Okla., 20, 21, Ft. Worth, Tex., 22, Dallas 23, 24, Waco 25, Austin 27, San Antonio 28, Houston 30, 31.

**STILL** Thirst (Cohan and Harris): Chgo. Ill., Aug. 31-Indef.

**SUNBONNET** Sue (Ray Bankson): Arkadelphia, Ark., 15, Gordon 16, Texarkana, Tex., 17, Marshall 18, Haverwood 19, Marshall 20, Natchitoches 21, Lufkin, Tex., 21, Rock 22, Tyler 23, Jacksonville 24, Palestine 25, Bryan 27, Navasota 28, Eagle Lake 30, Bay City 31.

**TALIAFERRO**, Mabel and Edith (Joseph Brooks): Atlantic City, N. J., 13-18.

**TAYLOR**, Laura (Oliver Morosco): N.Y.C. Dec. 20-Indef.

**TEMPERAMENTAL** Jeany (David Belasco): N.Y.C. Sept. 4-Indef.

**THE** Prince of Udell's (Gaskill and MacVitt): Rockford, Ill., 13-18, Kankakee, Ia., 19, Gary, Ind., 20, Kankakee, Ill., 21, Decatur 22, Henry 23, Keosauqua 24, Rock Island 25, Macon, Ia., 26, Ames 28, Brockton 29, Sumner 30, Perry 31.

**THELMA** (Henry W. Lank): Farmington, Ia., 15, Decatur 16, Albia 17, Waterloo 20, Lewis 22, Glenwood 24, Fremont, Neb., 25, Westpoint 27, Stanton 28, Randolph 30, Norfolk Nov. 1.

**THE** Two (Primrose and McGilhan): Watertown, S. Dak., 17, Brookings 18, New Ulm 19.

**THIEF**, The (Primrose and McGilhan): Manson, Ia., 15, Potosi 16, Sutherland 18, Irwin 20, Sanborn 21, Gary, Ind., 20, Kankakee, Ill., 21, Decatur 22, Henry 23, Keosauqua 24, Rock Island 25, Macon, Ia., 26, Ames 28, Brockton 29, Sumner 30, Perry 31.

**TOWN** Fool (Harry Green): Immooe, Ia., 15, Hamburg 18, Rockport, Mo., 17, Ocala 18, Hialeah 20, Union Star 21, Worth 22, Bethany 23, Blytheville 24, Calmar 27, Decatur, Ia., 28, New Virginia 29, Promise City 30, Union City 31.

**TRUSTED** King (United Play Co.): Spencer, Ia., 15, Storm Lake 16, Plattsmouth, Neb., 17, Nebraska City 18, Falls City 20, Beatrice 21.

**UNCLE** Tom's Cabin (Kibbe and Martin): Springfield, O., 15, Richmond, Ind., 16, Anderson 17, La Fayette 18, Wabash 20, Elwood 21, Muncie 22, Kokomo 23, Lebanon 24, So. Bend 25, Hammond 26, Kankakee, Ill., 28, Kenosha, Wis., 29.

**WALKER**, Charlotte (Klaw and Erlanger): Frisco 6-15.

**WARD**, Henry (Charles Dillingham): N.Y.C. Sept. 15-Indef.

**WARFIELD**, David (David Belasco): N.Y.C. Sept. 30-Indef.

**WHAT** Happened to Mary (Carl Zocner): Amsterdam, N. Y., 15, Newburg 16, Easton, Pa., 18, Harrisburg 20, Lebanon 21, Pottsville 22, Bridgeport, N. J., 23, York, Pa., 24, Reading 25, Ashland 27, Dover, N. J., 28, Mahanoy City, Pa., 29.

**WHAT** Happened to Mary (Carl Zocner): Reading, Pa., 29.

**WHERE** the Trail Divides (Primrose and McGilhan): Toledo, Ia., 15, Iowa Falls 16, Green 17, Mason City 18, Cedar Rapids 19, Independence 20, Hampton 21, Emmetsburg 22, Algona 23, Humboldt 24, Bismont 25.

**WHERE** the Trail Divides: Cleveland 13-15.

**WHIP**, The (Cushman and Gert): Chgo. Aug. 30-Oct. 25.

**WHIP**, The (Cushman and Gert): Montreal 13-18, Rochester 20-22.

**WHITESIDE**, Walker (Walter Ford): St. Louis, Mo., 13-15, Springfield 20, Joliet 21, Pittsburg, Kan., 22, Wichita 23, Manhattan 24, Beatrice, Neb., 25, Hastings 27, York, Pa., 28, Sioux City, Ia., 29, Sioux Falls 30.

**WHITE** Slave: Topeka, Kan., 13-18.

**WILLIAMS**, Etha (Arthur G. Alston): New Orleans, La., 13-18, Baton Rouge 19, Flaumville 20, Donaldsonville 21, Tallahassee 22, Oklawaha 23, Micanopy 24, Newberry 25, La Fayette 26, Crowley 27, Jennings 28, Lake Charles 29, Beaumont, Tex., 30.

**WITHIN** the Law (American Play Co.): N.Y.C. Sept. 11-Indef.

**WITHIN** the Law (American Play Co.): Winnetka, Ill., 13-18, Crookston, Minn., 20, Grand Forks, N. D., 21, Fargo 22, Miles City, Mont., 23, Billings 25, Helena 26, Astoria 28, Butte 29, Great Falls 30, Helena 31.

**WITHIN** the Law (American Play Co.): Wilkes-Barre, Pa., 13-15, Hazleton 16, Lancaster 17, Harrisburg 18, Williamsport 20, Del. 20-22, Dover, N. J., 23, Easton, Pa., 24, Allentown 25, Williamsport 27, Reading 28, Pottsville 29, Scranton 30, York, Pa., 31, Harrisburg 31.

**WITHIN** the Law (American Play Co.): O'Fallon, Pa., 13-15, Kittanning 16, Blairsville 17, Gettysburg 18, Vancorville 20, Tarentum 21, Decatur 22, Monaca 23, Greenville 24, Warren, O., 25, Adams 26, New Castle, Pa., 28, Salem, O., 29, Canal Dover 30, Canton 31.

**WITHIN** the Law (American Play Co.): Ann Arbor, Mich., 15, Adrian 16, Lansing 17, Port Huron 18, Flint 19, Bay City 20, Saginaw 21, Pontiac 22, Okemos 23, East Lansing 24, Kalamazoo 25, Battle Creek 26, Dowagiac 27, Benton Harbor 28.

**WITHIN** the Law (American Play Co.): Toronto 13-18.

**YEAH**, That's the Way (David Belasco): Washington 13-18, Balto. 20-25, B'klyn 27-Nov. 1.

**YELLOW** Jacket (Harris and Cohan): Chgo. 6-15.

**YOUNGER** Generation (Chas. Frohman): N.Y.C. Sept. 25-Indef.

## PERMANENT STOCK

### ACADEMY: Jersey City.

Fox: N.Y.C.

ALCANTARA: Frisco.

ALLEN, Laura (Lawrence and Harris): Moon Jaw, Wash. C.

AMERICAN (H. B. Polack): Pittsburgh.

AMERICAN (Harry Clay Mervin): Phila.

ARVINE (Walter Baldwin): Lancaster, Pa.

AUDITORIUM (Miss M. Miller): Kansas City, Mo.

AUDITORIUM (A. Jones): Lynn, Mass.

BAILEY-BRIDGES: Seattle.

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FLITCHER, Isabel (Hugh Davis): Vancouver, B. C.  
 GAGNON-Pollock: New Orleans.  
 GARDNER, Theatrical (W. H. Coleman): N.Y.C.  
 GAVETT (Anthony Michel): Rochester, N.Y.  
 GERMAN (Ludwig Grell): Milwaukee.  
 GLANER, Vaughan, and Fay: Courtland, Cleveland.  
 GOTHAM (Mrs. F. H. Boyle): White.  
 GRAND, B'klyn.  
 GREENPOINT (Al. Trabern): B'klyn, N.Y.  
 GRAY, William: Pittsburg.  
 HARMON Opera House: N.Y.C.  
 HAWKINS, Percy: Cleveland.  
 HUBBY (Mrs. C. M. Hixby): St. Louis.  
 HODGEN, Cleveland, O.  
 HUNTINGTON, Wright: St. Paul.  
 IRVING Place (Rudolf Christ): N.Y.C.  
 JACKSONVILLE (Geo. W. Himmels): Jacksonville, Fla.  
 JEFFERSON (Julius Kahn): Portland, Me.  
 JUNEAU (D. W. Crombarber): Milwaukee.  
 KELLY, J. V. Jewell: Atlanta, Ga.  
 LAMM, Eva (O. D. Woodworth): Omaha.  
 LAWRENCE, Del S.: Vancouver, B. C.  
 LEONARD, Lester: New Bedford, Mass.  
 LONG, Billie (J. P. Goring): Chattanooga, Tenn.  
 LORCH, Theodore: Passaic, N.J.  
 LORUM (Dennis Weiss and Howell): San Diego.  
 LORUM, Edward: Manchester, N.H.  
 LYON, Mobile, Ala.  
 LYON, William, and Marjorie: Hammond, Salt Lake City.  
 MAURKANE (T. Ashton): Worcester, Wis.  
 MAJESTIC (J. W. Busk): Erie, Pa.  
 MALLORY-Deaton: Lawrence, Mass.  
 MALLORY-Deaton: Fall River, Mass.  
 MALLORY-Deaton (W. L. Mallory): Taunton, Mass.  
 MAYER (Geo. K. Robinson): Liverpool, Mass.  
 MCKINACK Players: Lowell, Mass.  
 METROPOLIS (Frank A. Deane): N.Y.C.  
 MODERN Drama: Savannah, Ga.  
 MORRISON, Lindsay: Lynn, Mass.  
 MOROSCO (Oliver Morosco): Los Angeles.  
 NORTH BRONX: Topeka, Kan.  
 NORTH, Frank: Ft. Worth, Tex.  
 O'NEAL, Ota: Rockford, Ill.  
 ORIENTAL (Leon A. Kuttner): B'klyn.  
 OPHIUM (H. M. Addison): Reading, Pa.  
 OPHIUM (J. Herman Thomas): Cincinnati.  
 OPHIUM (Wm. A. Page): Philadelphia.  
 PERMANENT: Edmonton, Can.  
 PERMANENT: Players: Winnipeg.  
 PLAYERS (Wm. M. Patch): Pittsburgh.  
 POLI (S. E. Poli): Waterbury, Conn.  
 POLI (S. E. Poli): Balto.  
 POLI (S. E. Poli): New Haven, Conn.  
 POLI (S. E. Poli): Washington, D.C.  
 PRINCESS: Tacoma.  
 PRINCESS (Mr. De Forest): Chicago.  
 PRINCE, Della (C. H. Van Acker): Butte.  
 REIMOND: Sacramento.  
 SHUBERT (C. A. Newton): Milwaukee.  
 STANACH: Birmingham, N.Y.  
 STONE, Clifford, and Isabel Brownell: Newark, N.J.  
 WADSWORTH (Oed. Owen): N.Y.C.  
 WARRINGTON: Yonkers, N.Y.  
 WASHINGTON: Walter N. Lawrence: Detroit.  
 WESTCHESTER (Carl Berlin): Mt. Vernon, N.Y.  
 WOODWARD (O. D. Woodward): Denver, Colo.—Indef.

#### TRAVELING STOCK

ANGEL'S Comedians (A. H. Graybill): Bozobell, Wis. 13-18.  
 BAIRD, Grace (J. H. Cooper): Fulton, Mo. 13-20, Vandalla 19-22, Louisiana 23, 24, Greenfield, Ill. 26-29.  
 BERRY, JACK: Decatur, Ill. 13-19, Streator 20-24.  
 CHAUNCEY - Kellner (Fred Chauncey): Racine, Wis. 13-15, Danville 20-25.  
 CORNELL-Price (W. R. Cornell): Elvira, O. 13-18.  
 DOUGHERTY (Jim Dougherty): Clayton, Mo. 13-19, Plainview, Tex. 20-25.  
 EARLE (L. A. Earle): Lancaster, O. 13-18, Donora 27-Nov. 1.  
 EWING, Gertrude (W. N. Smith): Huntington, Ark. 13-15, Hartford 16-18, Durant, Okla. 20-25.  
 FRANKLIN: Shelby, O. 13-18.  
 HAYES, Lucy: Charter Oak, Ill. 13-18, Schleswig 17-19, Ill. 20-22.  
 HILMAN'S IDEAL: Wymore, Neb. 20-25.  
 LA ROY (Harry La Roy): Middleport, O. 13-18.

LONG, Frank E.: Mankato, Minn. 13-19, Charles City, Ia. 20-27.  
 LONGACRE (Wee and Lambert): Greensburg, Pa. 13-18.  
 LYNN, Jack: Medina, N.Y. 13-18.  
 MAHER, Phil: Emporium, Pa. 13-18, Waynesburg 20-25.  
 MANHATTAN: St. Albans, Vt. 13-15, Bristol 16-18.  
 MARKS: St. Thomas, Can. 13-18.  
 MOTT, Addison (Leslie E. Smith): Watertown, N.Y. Oct. 8—Indef.  
 SHANNON, Harry: Wilmington, O. 13-18, Washington, O. H. 20-22, Rabina 23-25, Circleville 27-Nov. 1.  
 SPOONER DRAMATIC: Bowie, Tex. 13-18.  
 TEMPEST Dramatic (J. L. Tempest): Mt. Union, Pa. 13-18, Howell 20-25, Saxton 27-Nov. 1.  
 WINDINGGERS (Joe D. Windingger): Fond du Lac, Wis. 13-19.

#### OPERA AND MUSIC

ADELS (New Era Producing Co.): N.Y.C. Aug. 28—Indef.  
 ALL ABOARD (Low Fields): Chicago, Sept. 28—Indef.  
 AMERICA (Messrs. Shubert): N.Y.C. Aug. 30—Indef.  
 BERNARD, Sam (A. H. Woods): Phila. 13-25, Pittsburgh 27-Nov. 1.  
 BRIAN, Ronald (Chas. Frohman): N.Y.C. Sept. 23—Indef.  
 BROADWAY Honeymoon (Joe Howard): Chgo., Oct. 3—Indef.  
 CANDY SHOP (Anderson-Galt Co.): Frisco 13-20.  
 BROADWAY Jones: Lansing, Mich. 13, Battle Creek 16, Grand Rapids 17, 18.  
 CARLE, Richard, and Hattie Williams (Chas. Frohman): N.Y.C. Aug. 25—Indef.  
 CENTURY Grand Opera (Messrs. Shubert): N.Y.C. Sept. 18—Indef.  
 CHIMES of Normandy: Glens Falls, N.Y. 16.  
 COUNT of Luxembourg (Klaw and Erlanger): Salt Lake City, U. 16-18, Frisco 20-Nov. 1.  
 DILLON and King: Los Angeles Oct. 1—Indef.  
 DREAM: Madison: Indianapolis 13-15, Louisville 16-18.  
 ELSTON, Julian (A. H. Woods): San Antonio, Tex. 15, 16, El Paso 18, Tucson, Ariz. 20, San Bernardino, Cal. 21, Riverside 22, San Diego 23-25, Los Angeles 26-Nov. 1.  
 FARRAR, Geraldine: Kansas City 13-18.  
 FIREFLY (Jack Shumaker): Lewiston, Me. 15, Berlin, N. H. 16, St. Johnsbury, N. H. 17, Burlington 18, Rutland 19, Glens Falls, N.Y. 22, Gloverville 23, Geneva 24, Ithaca 25, Utica 27, Wilkes-Barre, Pa. 28, Scranton 29, Lancaster 30, Allentown 31.  
 GEORGIA Troubadours (Wm. McCabe): Delphos, Kan. 13, 16, Bennington 17, 18, Abilene 20, 21, Gypsum 22, Marquette 23, Geneva 24, Hartford 25, 26, Easton 27, Clinton 28, Holiston 29, 30.  
 GIRL of My Dreams (Kelly and Oulter): Petersburg, Va. 15, Norfolk 16, Newport News 17.  
 GLORIANA (Phillip Bartholomew): Chgo. Oct. 12—Indef.  
 GORDON, Kitty (Jos. M. Galt): Frisco 6-10, Oct. 11 and 20, 21, Stockton 22, Sacramento 23, Fresno 24, Bakersfield 25, Los Angeles 26-Nov. 1.  
 HER Little Highness (Werba and Loescher): N.Y.C. Oct. 1—Indef.  
 HITCHOOD, Raymond (Ohan and Harris): Columbus 13-15, Indianapolis 16-18.  
 HOMER, Louise: Topeka, Kan. 17.  
 HONEYMOON Express (Messrs. Shubert): B'klyn 13-Nov. 1.  
 HOPPER, De Wolf (Messrs. Shubert): N.Y.C. Sept. 6—Indef.  
 HAYES, John, and Lella Melnyre: Albany, N.Y. 16-18.  
 IN Wrong (Ed. De Noyer): La Salle, Ill. 13-15, Rock Island 16-18, Iowa City, Ia. 20-22, Keokuk 23-25, Quincy, Ill. 26-29.  
 LEWIS, Dave: Galesburg, Ill. 13-15, Streator 16-18, La Salle 19, Burlington, Ia. 20-22, Ft. Madison 23-25.  
 LITTLE Boy Blue (Henry W. Ravans): Jackson, Tenn. 15, Memphis 16, Pine Bluff, Ark. 17, Little Rock 18, Exarhans, Tex. 20, Shreveport 21, Vicksburg 22, Jackson 23, Meridian 24, Mobile, Ala. 25, New Orleans, La. 26-Nov. 1.  
 LITTLE Cafe (Klaw and Erlanger): Phila. 13-25.  
 MACDONALD, Christie (Werba and Loescher): N.Y.C. Sept. 6—Indef.  
 MCINTYRE and Heath (John Cort): Pittsburgh 13-18, Buffalo 27-Nov. 1.  
 MAC MILLAN, Francis: Columbus, O. 16.  
 MADCAP Deuchess (H. H. Frayne): Rochester 13-18, Syracuse 20-25, Boston 27-Nov. 8.  
 MARY'S Lamb (O. David Parnman): Guthrie, Okla. 15, Tulsa 17, 18, Tulsa 21, 22, Ft. Smith, Ark. 23, Little Rock 27, Hot Springs 29, Memphis, Tenn. 31.  
 M'NIGHT Girl (Adolf Philbrick): N.Y.C. Sept. 1—Indef.  
 M'NIGHT Eve (Mort Blinger): Peru, Ind. 15, Huntington 16, Blount 17, Toledo, O. 18, Wabash, Ind. 20, Kokomo 21, Tinton 22, Noblesville 23, Columbus 24, Greensburg 26.

Connersville 27, Newcastle 28, Anderson 29.  
 MONTGOMERY and Stone, and Kline Janis (Chas. Dillingham): Chgo. Sept. 1—Indef.  
 MOON Maiden: Carbondale, Pa. 16.  
 MUTT and Jeff in Panama (Co. A. Mr. Williams): Yaso City, Miss. 15, Greenville 16, Monroe, La. 17, Shreveport 18, Alexandria 19, New Iberia 20, Lafayette 21, Lake Charles 22, Beaumont, Tex. 23, Galveston 24, Houston 25, 26, Palestine 27, Greenville 28, Sulphur Springs 29, Paris 30, Bonham 31, Sherman Nov. 1.  
 MUTT and Jeff in Panama (Co. B. Mr. Yale): Chgo. Sept. 29-Oct. 15, Pittsburgh 20-25, Toledo 27-Nov. 1.  
 MUTT and Jeff in Panama (Co. C. B. M. Garfield): Greenville, S. C. 15, Abbeville 16, Athens, Ga. 17, Augusta 18, Atlanta 19-21, Anniston, Ala. 22, Gadsden 23, Ghattanooga, Tenn. 24, Knoxville 25, Rome, Ga. 26, 27, Birmingham, Ala. 28, Tuscaloosa 29.  
 MUTT and Jeff in Panama (Co. D. J. Pettigill): Toronto 13-18, Guelph 20, Berlin 21, Galt 22, Brantford 23, Hamilton 24, 25, St. Catharines 27, Woodstock 28, Stratford 29, St. Thomas 30, London 31.  
 MUTT and Jeff in Panama (Archib. MacKenzie): Meadville, Pa. 15, Titusville 16, Franklin 17, Oil City 18, Sharon 20, Warren, O. 21, Niles 22, Salem 23, Canton 24, Alliance 25, Akron 27-29, Rivira 30, Norwalk 31, Sandusky Nov. 1.  
 NEWLYWEDS and Their Baby: N.Y.C. 13-18, B'klyn 20-25, Hamilton, Can. 27, 28, Guelph 29, Berlin 30, Galt 31, Brantford Nov. 1.  
 OH! Oh! Delphine (Klaw and Erlanger): Buffalo 13-18.  
 OH! Oh! Bar (Messrs. Shubert): Washington 13-18.  
 PASSING SHOW of 1912 (Messrs. Shubert): Rochester 17, 18, Chgo. 26-Nov. 8.  
 PASSING SHOW of 1913 (Messrs. Shubert): N.Y.C. June 24—Indef.  
 PRINCE of To-night: Glen-dive, Mont. 15, Miles City 16, Billings 17, Livingston 18.  
 PRINCESS Musical Comedy (Ebert and Getchell): Des Moines, Aug. 24—Indef.  
 PURPLE: Road (Joe M. Galt) 16-18.  
 RED Canary (Mackay Production Co.): Washington 13-18.  
 RED ROSE (John G. Fisher): Warren, Pa. 15, Franklin 16, Oil City 17, Meadville 18, Sharon 20, New Castle 21, Beaver Falls 22, Butler 23, McKeesport 24, Connelville 25, Morgantown, W. Va. 27, Fairmont 28, Erie, Pa. 29, Charleston 30, Huntington 31.  
 RING, Blanche (Frederic Mackay): Cincinnati 13-18.  
 ROB Roy (Dan'l V. Arthur): Hartford, Conn. 16.  
 ROBIN (Dan'l V. Arthur): Hartford: New Orleans, La. 13-18, Lake Charles 19, Beaumont, Tex. 20, Galveston 21, 22, Houston 23, 24, San Antonio 25-27, Austin 28, Waco 29, Ft. Worth 30, Sherman 31.  
 ROSE Maid: Muncie, Ind. 15, Richmond 16, Connersville 17, Anderson 18, Logansport 19, Lafayette 21, Perry, Ind. 22, Vincennes 23, Centralia, Ill. 24, Decatur 25, Streator 27, Joliet 28, Ottawa 29.  
 SANDERSON, Julia (Chas. Frohman): Boston Sept. 28—Indef.  
 SCHUMANN - HEINK: Salt Lake City 20.  
 SEVEN Hours in New York (Wee and Lambert): St. Catharines, N.Y. 17, Niagara Falls, N.Y. 18.  
 SHERMAN Opera: Jackson, Miss. 16.  
 SIDNEY, George (A. W. Herman): Kewanee, Ill. 13, Peoria 14-19, Frankfort, Ind. 20, Hartford City 21, Elwood 22, Indianapolis 23-25, Dayton, O. 26-29.  
 SOUL KISS: Jackson, Miss. 17.  
 SODA and His Band: Albany, N.Y. 15, Hudson and Poughkeepsie 16, Gt. Barrington, Mass., and Pittsfield 17, Worcester 18, Malden and Boston 19, Portland, Me. 20, Augusta and Waterville 21, Bangor 22, Brunswick and Lewiston 23, Portsmouth, N. H., and Dover 24, Manchester 25, Malden, Mass., and Boston 26, Fall River 27, Milford 28, Prov., R. I. 29.  
 SUNNY South (J. O. Rockwell): Richmond, Can. 15, May 16, Hamilton 18, Pabam 19, St. John 18, Granby 20, Waterloo 21, Mazow 22, Knowlton 23, Sutton 24, Cowansville 25, Newport, Vt., 26, Barton 29.  
 TIK Tok Man of Oz (Olliver Morosco): Omaha, Neb. 12-15, Sioux City, Ia. 16, Des Moines 17, Burlington 18, Des Moines 20, Solina, Ill. 21, Peoria 22, Joliet 23, Quincy 24, Rockford 25, Milwaukee, Wis. 26-Nov. 1.  
 TIVOLI Comic Opera: Frisco May 31—Indef.  
 TRENTINI, Emma (Arthur Hammerstein): Syracuse 13-18, Rochester 16-18.  
 TRIP to Washington (Harry Akin): Chgo. Aug. 24—Indef.

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**WESTERN Metropolitan Opera:** Frisco Oct. 13-Nov. 22.  
**WIEN Dreams Come True** (Phillip Bartholomew): Newark 13-15.  
**WILSON** (Florence Ziegfeld): Boston Sept. 29-Nov. 5.  
**MINSTRELS**  
**DUMONT'S** (Frank Dumont): Phila. Aug. 30—Indef.  
**FIELD'S** (A. G. Edw. Conard): Montgomery, Ala. 15, Selma 16, Meridian, Miss. 17, Jackson 18.  
**GEORGE Evans's Henry Roy** (Daniel Shea): Zanesville, O. 19.  
**O'BRIEN** Neil: McAlester, Okla. 17.  
**PRINCE and Docketader** (Earl Burzee): Norfolk, Va. 16, Newport News 16, Richmond 17, 18, Petersburg 20, Lynchburg 21, Roanoke 22, Danville 23, Raleigh, N. C. 24, Winston-Salem 25, Asheville 27, Charlotte 28, Spartanburg, S. C. 29, Atlanta, Ga. 31.  
**BURLESQUE EASTERN WHEEL**  
**AL REEVES's Beauty Show** (Al Reeves): B'klyn. 6-18, N.Y.C. 20-Nov. 1.  
**AMERICAN Beauties** (Dave Guran): Detroit 12-18, Toronto 20-28.  
**BEAUTY Youth and Folly** (Wm. V. Jennings): N.Y.C. 13-18, B'klyn 20-Nov. 1.  
**BEAUTY Parade** (Ed. Schaefer): Phila. 13-18, N.Y.C. 20-25.  
**BERMAN Show** (Jack Binger): Rochester 13-18, Syracuse 20-25, Boston 27-Nov. 1.  
**BELLES of Beauty Row** (Henry P. Dixon): Omaha 13-18.  
**BEN Welch** (Joe Lieberman): Kansas City 12-18, Omaha 19-25.  
**BIG Jubilee** (Jas. Weedon): Phila. 13-18, Balto. 20-25.  
**BILLY Watson's Big Show** (Dan Gundersen): Paterson 13-18, Newark 20-25.  
**BON Ton Girls** (Frank McAleer): St. Paul 12-18, Milwaukee 19-25.  
**BOWERY** (Geo. Harris): Cleveland 18-18, Toledo 19-25.  
**BROADWAY Girls** (Louis Oberworth): Chgo. 12-18, St. Louis 19-25.  
**COLLEGE Girls** (Harry Helms): N.Y.C. 13-18, Bridgeport 22-25.  
**COLUMBIA** (I. G. McFarlan): Pittsburgh 13-18, Cleveland 20-25.  
**CRACKERJACKS** (Chas. B. Arnold): B'klyn 13-18, Paterson 20-25.  
**DREAMLAND** (Dick Patton): Newark 13-18, Phila. 20-25.  
**FOLLIES of the Day** (Jack McNamara): Bridgeport 16-18, Prov. 20-25.  
**GAY New Yorkers** (Jake Goldenberg): Montreal 13-18, Albany 20-22, Worcester 23-25.  
**GINGER Girls** (Rob Simons): Cincinnati 12-18, Louisville 19-25.  
**GINGER Girls** (Emanuel Roenthal): Minneapolis 19-25.  
**GIRLS from Haverland** (E. W. Chisman): Balto. 13-18, Washington 20-25.  
**GIRLS from Starland** (Chas. Donahue): Buffalo 13-18, Rochester 20-25.  
**GIRLS from the Great White Way** (Dave Gordon): Chgo. 12-18, Detroit 19-25.  
**GOLDEN CROCK** (Jas. Fulton): Boston 13-18, Springfield 20-22, Albany 23-25.  
**HAPPY Widows** (Wm. Fenner): Springfield 13-18, Albany 14-18, N.Y.C. 20-25.  
**HARRY Hastings** (Jack Levy): Minneapolis 12-18, St. Paul 19-25.  
**HONEYMOON Girls** (Harry Leon): Toledo 12-18, Chgo. 19-25.  
**LIBERTY Girls** (Alex. Gorman): B'klyn 13-25.  
**LOVE Makers** (Ira A. Miller): Milwaukee 12-18, Chgo. 19-25.  
**MADON'S Own** (Bob Travers): Hoboken 13-18, Phila. 20-25.  
**MINER'S Big Frolic** (Ed. Graves): Syracuse 13-18, Utica 16-18, Montreal 20-25.  
**MOLLIE Williams** (Phil Isaacs): N.Y.C. 6-18, Hoboken 20-25.  
**QUEEN of Paris** (Joe Howard): St. Louis 12-18, Kansas City 19-25.  
**ROBERT'S Big Show** (Joe Robie): Albany 13-18, Worcester 16-18, Boston 20-25.  
**ROSE Fryd** (Harry Thompson): Chgo. 13-18, Cincinnati 10-25.  
**ROSELAND Girls** (Walter Graves): Prov. 13-18, Boston 20-25.  
**ROSEY Power Girls** (Louisa Livingston): N.Y.C. 13-25.  
**SOCIAL Maids** (Bob Cohen): Indianapolis 12-18, Chgo. 19-25.





# VAUDEVILLE



Belle Story's Voice Delights at the Palace, Willa Holt Wakefield's Songs of the Heart Score

**B**ELLE STORY is surely deserving of vaudeville headline honors. It would require more than a search of the vaudeville and musical comedy stage to find a voice equal to that of Miss Story—in flute-like beauty of upper notes, in the tonal quality of her lower register, in the freshness and range of voice. Miss Story sings the dainty aria from Puccini's *Madam Butterfly* admirably, gives "The Swanee

grace of dancing at the Palace. Bert Melrose was as funny as ever with his tumbling tables.

Walter Lawrence and Frances Cameron have a sketch, *The Old Stage Door*. The sketch does not amount to much until Miss Cameron, who is attractive and appealing, sings "Velia" from *The Merry Widow*. The travesty of a musical comedy goes for little. The same thing was better done at the Palace by a newcomer, Charles Olcott, a pianologist, who depicts, with the aid of the piano, all the old familiar characters from the merry villagers and the penniless tenor hero in love with the comedy king's daughter to the sailors who land from the battleship. Olcott, by the way, has a bright little turn.

Some people believe that audiences want risqué songs. Let them see Willa Holt Wakefield.

Miss Wakefield sits at the piano and half sings and half talks simple little melodies. They are broadly varied; some are songs of the heart, vibrant with the true touch of pathos, and some are merely lightly humorous. Yet they are given with such delicate artistry and such charm that each becomes quite unforgettable. You'll remember the piquant humor of the songs of the two clotheslines, the forgetful lady and the modern dancing rage, but most of all the childish story of the mudpies—"when make believe was true," the tenderness of "The Ten Dirty Little Fingers," and the homely sentiment of "He's My Pal" will cling in your memory.

But it isn't so much Miss Wakefield's art—her charm of manner or her perfect enunciation—that we want to emphasize. It is the way she plays upon the hearts of the audience. When Miss Wakefield responded to one of her encores at the Fifth Avenue last week, she asked the theatergoers for a choice of song. Two gray-haired men held up their hands and called for the tale of the baby fingers. When the last

Theater. Mr. Crawford's songs and stories are marked by an easy distinction. The first number went for little, but "If the Morning After Were Only the Night Before" caught on and Mr. Crawford scored with his song of the motion picture "fil-em fan." The funniest thing is the recitation of the sneezing elocutionist, in whose handkerchief practical jokers have placed pepper. For a climax, Mr. Crawford effective-



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Rose" in a delightful way, and, for her third number, presents a song of the swallow and robin, where her trills show the splendid flexibility of her voice. She concludes her offering with "The Bell Song," from Delibes' *Lakmé*, exquisitely sung.

Miss Story has everything to warrant stardom. Such a radiant voice is rare, indeed, anywhere these days.

The appearance of Olga Nethersole in the third act of *Sapho* afforded an interesting opportunity to judge the sort of drama that stirred us twelve years ago. *Sapho*, adapted by Clyde Fitch from Alphonse Daudet's novel, was spoken of with bated breath in those days. The third act gives an intimate glimpse of the acquaintance of Jean Gaussin and Fanny Le Grand, known as *Sapho*, which "ripens into a *ménage à deux*," as the programme neatly put it. We are shown the "*menage*," nicely staged, it may be noted. Jean sits and glooms, "tormented with memories of the past." Fanny darns white socks and smokes a cigarette. Finally Jean starts to leave, determined to break the irksome *liaison*. Fanny grows passionate, entreats on her knees and at last falls prostrate upon the floor in a hysterical paroxysm. Jean breaks away just as the locomotive whistle—apparently of the last train for Paris—sighs in the distance.

Miss Nethersole is, of course, seen in the role of the woman scorned, the willowy sufferer, Fanny. This is one of the roles in which she became famous for portraying passions with erotic fervor and feline seductiveness. The effectiveness of her playing depends now upon the point of view. To the reviewer the play is stilted and unreal. Even while the drama appears devoid of reality, Miss Nethersole has one or two moments—before the climax of hysteria—when her playing goes below the surface. At other times, particularly in the passionate weeping of the curtain calls, her acting seemed very artificial. A. B. Winnington Barnes portrays Jean in a dull and monotonous way.

Maurice and Florence Walton again revealed their



Watts, N. Y.  
FRANCES CAMERON,  
Appearing with Walter Lawrence.

line was spoken by Miss Wakefield, they wiped the mist of tears from their eyeglasses. And there were other tears in the audience—tears of memories stirred and hearts touched.

Clifton Crawford, too, was at the Fifth Avenue



Watts, N. Y.  
LILLIAN LORRAINE,  
Coming to the Colonial in a New Act.

ly gives "The Spell of the Yukon," Robert W. Service's rugged poem of the Far Northwest, where "the snows are older than history."

Yvette entertained at the Fifth Avenue with her whirlwind violin playing and songs. Willie Ritchie, lightweight champion, went through some exceedingly mild gymnasium exercises. Ritchie will have to train more strenuously before he gets into fighting trim.

The Chadwick Trio presented Herbert Hall Winslow's new skit, *Wiggins's Training Camp*, a country playlet with a girl of the Sis Hopkins type. This sort of thing may have been funny years ago, but vaudeville has passed the point of laughing at the comedy country girl who returns in a barrel from swimming.

Betty Callish made her American debut at the Colonial. She sings and talks a song or two, plays the violin and gives a lullaby in Dutch. The act is nicely arranged, Miss Callish making her entrances and exits through blue plush hanging curtains. Palms are on either side of the stage and a piano is hidden by the curtain. Aside from this feature, there is little to distinguish the offering. Her programme is badly chosen.

Eddie Foy and six of the seven little Foyes reappeared at the Colonial in a skit by William Jerome. The sketch is valueless, but Foy, with his tremulous voice and eccentric buffoonery, and the little Foyes are entertaining and amusing.

Edgar Wallace's comedy, *The Switchboard*, last season at the Princess, was presented in vaudeville at the Colonial by William A. Brady. Georgia O'Raney plays the telephone girl, the only character in the skit. She sits at a lighted switchboard while the dialogue of the people using the 'phone exchange is spoken from behind the curtain of the darkened stage. At the Princess *The Switchboard* served as a rather smart little offering to off-balance the thrills of the





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companion playlets. For vaudeville, it is a pretty slender thing.

Paul Morton, an agile and agreeable entertainer, and Naomi Glass, came to the Colonial in My Lady of the Bungalow, which after all is only a patter and song act in disguise. "Be as Young as You Can" sung rather well by Morton, has this little gem of Gilbertian advice:

"Keep your mind on your job,  
Grab a nice little squab."

The sister acts are with us. They arrive on every bill, but we have yet to find the equal of the Courtney Sisters. The Farber Sisters, at the Colonial, are of this type. One of the girls does the "straight" songs, while the other handles the comedy. Since someone discovered that vaudeville audiences will laugh at any sort of humor from a young girl, the teams have been appearing every week. Sometime, perhaps, we may see a bill without a sister turn, a flirtatious young man and woman, or a "nut" comedian. Perhaps!

FREDERICK JAMES SMITH.

## BROOKLYN VAUDEVILLE

Frits Scheff Pleases Her Followers—Amelia Bingham at Head of Bushwick Bill

That Frits Scheff has lost none of her popularity with Brooklyn theatergoers was very apparent from the numerous ovations she received at Keith's Orpheum Theater, Oct. 8-11. Her offerings were thoroughly enjoyed, especially the popular ones. She was accompanied by Eugene Bernstein, the noted pianist. With Lillian Shaw, Julius Tannen, Frank Sheridan in Blackmail, the Ward Brothers, Madden and Fitzpatrick, the patrons of that playhouse were treated to the best array of headliners since the opening of the season.

Amelia Bingham appeared at Keith's Bushwick Theater with her Big Moments from Great Plays. Miss Bingham maintains the high standard of her former appearances and is capably supported. Among the other notable vaudevillians on the bill were The Act Beautiful, The Ussens, McConnell and Simpson, James H. Cullen, and Cameron and O'Connor.

J. LEADY DRUG.

## "CLOWNLAND" AT PALACE

Jesse Lasky's New Production for New York Hearing—"Blackbirds" Comes East

Clownland, Jesse Lasky's new production, will have its first metropolitan hearing at the Palace next week. In the cast are Babette, George Spink, Ellen Tate, and others.

Mr. Lasky is bringing his tabloid version of Harry James Smith's Blackbirds East, and New York will see the offering in two weeks, probably at the Colonial. Jean Murdoch has the principal role.

## McCORMICK AND IRVING OPEN

McCormick and Irving opened at Norfolk on Monday in a new singing and talking act. They are playing under Edward S. Keller's direction.

## HANS ROBERT BEGINS SEASON

Hans Robert began his vaudeville season on Monday in Edgar Allan Woolf's musical playlet, A Daddy by Express, at Keith's in Providence. Mr. Robert is supported by Catherine Calhoun and Little Pauline Curley.

## D'ARMOND AND CARTER RETURN

Isabel D'Armond and Frank Carter sailed last Wednesday from England and will undoubtedly be seen shortly in the New York houses.

They are booked to open in the new London Hippodrome revue on Dec. 23.

Porter J. White is playing the Lowe time in The Visitor.

# IN THE SPOTLIGHT OF THE NEW YORK VARIETY WORLD

Archie Bell and the Nethersole Publicity—Saunders Succeeds at Alhambra—"Acid Test" Revised

BY WALTER J. KINGSLEY.

Archie Bell denies that he is doing Olga Nethersole's press work in New York. Nevertheless it was generally understood that he was directing it, and the brilliant William Raymond Bill, of the Palace Theater, naturally stood somewhat to one side and waited for things to happen in the public prints. As "nothing came out" he got busy himself, with the happy results for which he is famous. Then ensued a short and snappy correspondence between Messrs. Bell and Bill in which the buck was passed back and forth with a quickness which deceived the most alert vision.

Eva Tanguay is tired of being her own manager. Her tour has not proven financially profitable, and she is willing to return to the Keith fold to work without worry week in and week out for the biggest net salary in the business.

Harry Bailey, manager of the Bronx Theater, is converting the big lobby into an art gallery. His masterpieces are tinted life-sized photographs of great headliners.

Arthur Hopkins was ill-advised in his attack upon the critics for their reviews of his production of Evangeline. If they had liked the ambitious play and star and said so in short sentences, those same sentences would now be placarded all over Greater New York and a press sheet would be bearing the reproduced criticisms to every dramatic editor in the land. I have found the dramatic critics of

New York keenly alive to everything worthy or interesting in the theater. Mr. Hopkins says that his production was the beginning of a new era in staging plays in this country. He should have plainly indicated the forward steps, the innovations, and the disregard of tradition which he insists made Evangeline notable. What Mr. Hopkins has a right to complain of is the attitude of certain writers toward Miss Goodrich, who was condemned in advance. If she had proven herself another Mary Anderson, I am afraid that there were those in the audience who would have denied the fact on general principles. Arthur Hopkins covered himself with glory in putting on The Poor Little Rich Girl, and I would not be a bit surprised if Miss Gates's new play proved to be an equally big hit. Hopkins has been in vaudeville nearly all his life and he should have learned to take a reverse with a smile. He has high ideals and he has a comprehensive knowledge of the theater in its most modern manifestations. Evangeline is but an incident in his career, so it is to be regretted that he lost his temper over the acid adjectives of the reviewers. Meanwhile we are all hoping that he puts on some more of those excellent vaudeville acts with which his name is associated.

The coming of Wilkie Bard is awaited with the keenest interest by vaudeville fans, who are eager to know if the essentially British humor of this London favorite will

be popular over here. Bard has threatened to visit us these many years. Now that he is on the way all doubts will soon be resolved.

John Pollock, head of the National Photograph and Press Bureau, declares a goodly weekly profit, so numerous are the subscribers to his service. This bureau—the conception of E. F. Albee—has proven a blessing to the show business, and Pollock is precisely the proper person to be in charge. Many thousand acts are now on file with full billing, plots, press matter, and a supply of photos.

This is anniversary week at the Bronx, and business is tremendous. The Bronx is the only high-class vaudeville theater in Bronx Borough, and fifteen star acts at popular prices look good to theatergoers up that way.

Claude Saunders's fine managerial work at the Alhambra has made him one of the favorite managers on the Keith circuit. By unremitting intelligent, hard work he has brought the Alhambra into the first rank of vaudeville money makers. The big theater is playing to capacity week in and week out, and an air of prosperity reigns around the house. Saunders's work has attracted so much attention that he is in receipt of many flattering offers to leave Mr. Keith and take charge of rival theaters.

Frits Scheff adores Keith vaudeville. She says: "I now realize what a little fool I have been not to take up vaudeville long ago. I really and truly love it. Mr. Keith has made me very happy by this wonderful engagement and assures me that I have made him happy by making a tremendous success. I cannot express my joy at being popular with two-a-day audiences. I feel very eager for each performance, and I do not get tired and bored as I sometimes did in light opera."

James Thornton relates that when playing on the same bill at the Alhambra he went into a neighboring restaurant and ordered corned beef and cabbage. The dish did not appeal to him, and he asked the waiter:

"Who prepared this?"

"The chef," was the reply.

"What chef?" Thornton returned.

"Frits," answered the waiter.

"So we had Frits Scheff and Frits the Chef in the same block," comments Thornton, whose act, by the way, is going with marked success.

Florence Mackie is to be taken up by the United Booking Offices and handled directly. The booking experts believe that Miss Mackie is destined to become the best single in America, as she sings, dances, and acts with rare distinction, and is strikingly lovely. At present she is playing Yvonne in B. F. Keith's revival of Madame Sherry on his Brooklyn stock circuit. The revival with Miss Mackie is doing a greater business than did the original cast in Brooklyn.

William A. Brady has withdrawn his new vaudeville act, The Acid Test, to give it the treatment that its title implies. His comedy playlet, Beauty is Only Skin Deep, is one of the deep delights of current vaudeville, and his charming skit, At the Switchboard, with Georgie O'Ramey, is also a marked success. Brady acts are already a synonym for everything that is entertaining in the two-a-day. He brings new life and energy to variety.



ELIDA MORRIS,  
Popular Songstress Appearing This Week in Brooklyn

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Montauk Studio.  
**MADELEINE HARRISON,**  
Playing in the Dancing Offering,  
"Temptation."

### INA CLAIRE IN LONDON

Charming American Actress Makes Debut in "Girl from Utah" at Adelphi

Ina Claire, equally popular on the American musical comedy and vaudeville stage, made her London debut last Saturday evening at the Adelphi Theater in The Girl from Utah.

Miss Claire was honored with the title role of the musical comedy. She has an excellent part with several unusual numbers. Other prominent players in the cast are Phyllis Dare, Joseph Coyne, Edmund Payne, and Gracie Leigh.

### MISS RIVES FEATURED

Playlet Producing Company Will Present Her in Woolf's "Song of the Heart"

Shirley Rives is rehearsing in Sophie Bernard and Lou Anger's recent vehicle, The Song of the Heart, by Edgar Allan Woolf. Miss Rives will be presented in the musical comedietta by the Playlet Producing Company. She will have Miss Bernard's old role, while Joseph Burckell will be seen in Anger's comedy character. Mr. Woolf has been revising the playlet and has eliminated the role of the reporter.

### ENGLAND LIKES ROSHANARA

Roshanara, the Hindoo dancer, soon to appear at the Palace, is now playing in England. The London Era says: "At the Tivoli on Monday evening Miss Roshanara, the celebrated white Indian dancer, made her first appearance in London, after her successful tour through India. It is interesting to note that this English lady is the first white woman who has been allowed to perform her own dances before the natives of our Indian Empire. We have had so much of Russian dancing that it is refreshing to watch the lithe and sinuous movements of this attractive woman, whose grace and charm have been everywhere lauded and admired. Their amazing weirdness brings an atmosphere of wonderful India into a modern Western setting. The realism is gained by an intimate knowledge of the habits and customs of the Indian people which she has acquired by associating with the villagers in their native surroundings and by conforming to their rites and customs, even to wearing their native dress. Perhaps the most insinuating of all Miss Roshanara's achievements is the snake dance, a truly remarkable representation of a serpent's movements."

### MAZIE KING IN LONDON

Ned Wayburn's production, The Escalade, has been successfully presented at the London Hippodrome on Sept. 29. This is a version of the Winter Garden scene in which seventy young women dance down a flight of sixty-four steps. The production is said to have been rushed in at the Hippodrome to forestall two rival managers. Mazie King is featured in the Wayburn production.

### ZINK HAS MADISON MONOLOGUE

Adolf Zink, the famous illiputian comedian, will shortly re-enter vaudeville with a new monologue and songs written specially for him by James Madison. The same author is also preparing new acts for Billy Broad, blackface comedian, and for Wally Brooks, of Hiram and His Cabaret fame.

### NEW VAUDEVILLE TEAM

Minerva Coverdale and Clay Smith have formed a vaudeville team, and last week were seen at Poli's Theater in Hartford.

### RETURNS IN FEBRUARY

Olga Nethersole Expected to Reappear in London Then—Offers New Sketch in Philadelphia

Olga Nethersole expects to remain in America until the beginning of February, when she plans to reappear in London.

Miss Nethersole is enthusiastic over American vaudeville. "My audiences are as appreciative as I could possibly wish," she says. "Except up in the topmost balcony I have never seen the glowing end of a cigar. After all, vaudeville is really not half bad. Strange to say, I had never before in my life been inside of a vaudeville house."

This week in Philadelphia she is producing a new one-act playlet, The Last Scene of the Play, by Mrs. W. K. Clifford, an English novelist.

### CHURCHILL COMPANY REHEARSING

With Berton Churchill in And There Were Actors Then, Edgar Allan Woolf's playlet, will be William H. Turner, Ralph Remley, Genevieve Cliffe, Marie Lauro, Frank Brady, and others. The company is rehearsing in Providence, and will appear under Charles Lovenberg's direction.

The playlet will utilize four different stage settings, including two velvet draperies.

### ELLA FONDALIER OUT OF HOSPITAL

Ella Fondalier has left the American Hospital in Chicago and is resting at her Brooklyn home. It will be some time before she will be able to reappear on the stage. Miss Fondalier broke her knee-cap while playing at the Great Northern Hippodrome in Chicago. Joe Fondalier, her brother, is continuing as a single.

### RAYMOND FOY ILL

Raymond Foy, one of the "little Foy's" was too ill to appear with his father, Eddie Foy, at the Colonial last week. The youngster had a severe cold.

### "DOPE" WINS IN ENGLAND

Dope, the American dramatic playlet, has "caught on" strongly in England. The London Era comments favorably upon the sketch and refers to Hermann Lieb's Doc Kaithoff as "fine character acting."

### LOEW'S LATEST NEW YORK HOUSE

Marcus Loew opened his latest New York theater, the Orpheum, on Saturday. The house is located on Third Avenue, between Eighty-sixth and Eighty-seventh streets, has a seating capacity of 3,000, and cost \$300,000 in construction.

### COMING HEADLINERS

Interesting events of the next two weeks in vaudeville will be the appearances of Ethel Levey at the Palace and Wilkie Bard at another New York house, the engagement of Lillian Lorraine in vaudeville, and the first Metropolitan hearing of Jesse Laaky's The Spring Girl.

Week of Oct. 20.—Palace, Ethel Levey; Colonial, Valeska Suratt, Ethel Green; Alhambra, Beauty Is Only Skin Deep; Bronx, Marie Dressler; Victoria, Wilkie Bard; Fifth Avenue, Eddie Foy and family, Josephine Dunfee.

Week of Oct. 27.—Colonial, Beauty Is Only Skin Deep, Lillian Lorraine, Bernard Granville; Bronx, Valeska Suratt; Alhambra, Eddie Foy and family, Ethel Green, Joseph Jefferson; Union Square, Belle Baker; Fifth Avenue, The Spring Girl.

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### ETHEL HOPKINS IN TWO-A-DAY

Ethel Hopkins, recently in The Passing Show of 1913, at the Winter Garden, plans to enter vaudeville with her sister, Emma. They will play the big Eastern time and then go for a tour of the Orpheum Circuit. The Misses Hopkins are daughters of the late Colonel Hopkins, of St. Louis and Chicago, who several years ago controlled most of the vaudeville houses in the West.

### BENTHAM HAS WILDER'S BOOKINGS

M. S. Bentham has taken charge of Marshall P. Wilder's vaudeville bookings. Last week Mr. Wilder purchased the Dayton Arms, a six-story elevator apartment on the Heights, this city. He gave in part payment two five-story apartments in the Bronx, which he had acquired some time ago out of a fortune he has made on the stage.

### DR. COOK IN VAUDEVILLE

Dr. Frederick Cook, the explorer, enters vaudeville this week, appearing on Monday at Proctor's in Newark. Dr. Cook speaks on "My Attainment of the North Pole."

### Mlle. DAZIE ON ORPHEUM TOUR

Mlle. Dazie last week began a long tour of the Orpheum Circuit in Sir James Barrie's pantomime, Pantaloon.

### CURRENT BILLS

Palace—Marie Lloyd, Catherine Calvert in Paul Armstrong's To Save One Girl, Maurice and Florence Walton (second week), Gus Edwards's Yankee Doodle Scouts, Eddie Leonard and Mabel Russell, Three Hicker Brothers, Clara Morton, Sylvia Loyal and Pigeons, Mason and Pa Tiel.

Colonial—Fritzi Scheff, Florence Roberts in The Woman Intervenes, Jack Wilson Trio, Julius Tannen, Lew Brice and Lillian Gonna, Gash Sisters, Ward Brothers, Blanche Sloan, Cole and Desahy.

Fifth Avenue—Valeska Suratt in Black Opes and Diamonds, Laddie CHZ, Imhof, Conn and Corcoran, Jones and Brivester, Grant and Hoag, Olive Briscoe, Demarest and Chabot, Seldom's Poems in Marble, Shriner and Richards, Rolando Brothers.

Alhambra—Clifton Crawford, Sophie Tucker, Dier, Robert L. Dailey in Our Bob, Stan-Stanley Trio, Smith, Cook and Brandon, The Act Beautiful, Hamadell Trio, Meredith and Spooner.

Bronx—Belle Baker, Harry Tische in Taking Things Easy, Frank Sheridan in Blackmail, B. L. Goldberg, Ad. Bort's Minstrels, Farber Sisters, Cantwell and Walker, McConnell and Simpson, Pietro, McMahon, Diamond and Clemence, Frawley and Hunt, Mori Brothers.

Union Square—Leach O'Connell, Tom Smith and Ralph Austin, Beesie De Voe and Al. White, The Jarr Family, Madge P. Maitland, "Don," Talking Doc, Monroe and Panser, Morton and Elliott, Louise and Sterling.

Victoria—Fatima, Sam and Kitty Morton, Florence Tyndest, Bernard Granville, Daisy Harcourt, Tom Lewis and Sam Bran, Aven Comedy Four, Charlie Case, Joe and Lew Cooper, Josephine Dunfee, Bristol's Stallions, Haves and Lave, Joe Cook, Belle Ourl, Pouchere.

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The World Famous Prime Donna Star,  
**FITZEL SCHEFF**  
THE LITTLE DEVIL OF GRAND OPERA  
**FLORENCE ROBERTS**  
& CO. IN "THE WOMAN INTERVENS"  
**JACK WILSON**  
ASSISTED BY ADA LANE & JACK BOYLES  
JULIUS VANNEN

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Meredith & Spooner Hamadell Trio

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## FINEST IN THE WORLD

and  
**10-ALL STAR ACTS-10**

### SKETCH BOOKED FOR FORTY WEEKS

Hattie Carmentelle has resigned from the tabloid version of The Henpecks and will play her original part of Mrs. McGovern in Harry Burke's sketch, In Old New York. This will mark Miss Carmentelle's third season with the act, which opened at South Norwalk on Oct. 6, and is booked over the S. and C. time for forty weeks.

### DICKSON RETURNS TO VAUDEVILLE

Charles H. Dickson is returning to vaudeville in his old success, A Pressing Matter, a comedy playlet by Brandon Hurst. Mr. Dickson is equally well known as a player and author.

### VAUDEVILLE NOTES

The Lorch Family is playing in England, Lind, feminine impersonator, is booked over the Jones, Linick and Schaefer time. The Six Hoboes has been well received in Australia.

The Marco Twins sail into this month to play in Germany.

Mabel McKinley has arrived from the West and is to play the Loew time.

The Mueller Brothers have been going nicely on the Doyle time in their own songs.

Florence Holbrook is debating whether to remain in vaudeville or return to musical comedy.

William Morrow and Donna Harris are on the Lowe circuit in their sketch, On a Country Road.

Bessie Clayton, who recently left the Winter Garden production, is reported to be considering vaudeville offers.

Brandon Hurst played at the Majestic in Chicago last week in Jesse Laaky's production of Edward Peple's The Girl.

Max Pemberton's sketch, The House of Sticks, was a feature of the London benefit performance for the Charing Cross and French Hospitals.

Gaby Deslys and Harry Hicer are dancing "The Gaby Glide" as the finale of the first scene of their production, A la Carte, now playing in London.

John W. Rehauser, the musical conductor with Edwards Davis on the Orpheum circuit, was married in Los Angeles on Oct. 1 to Anna Henstis, of Dubuque, Ia., a non-professional.

Eugen Powers, with Edwards Davis in The Kingdom of Destiny, recently broke a kneecap. He will be laid up for several months.

The Shapiro-Bernstein company won a loving cup in Chicago recently with their song, "There's a Girl in the Heart of Maryland."

Heien E. Ross and William I. Thomas were married in Chicago on Sept. 4. Miss Ross recently closed in Harrison Armstrong's playlet, The Police Inspector. Mr. Thomas is a non-professional. They are making their home in Troy, Ohio.

Homer Lind, now completing his "farewell to vaudeville" tour, presenting his well-known sketch, The Old Musician, is receiving the congratulations of his friends on the arrival at his home in New Rochelle last week of a girl baby. Mr. Lind is the fond father of two other talented young misses. He received the news in Texas, where he has been appearing. He immediately returned to New York and will complete the cast for his dramatic play, A Man of Yesterday, which is to be produced in January.



**WILL CRESSY AND BLANCHE DAYNE,**  
In Vaudeville Again After a Tour of the Orient.

McFett, Chicago.



**Dates Ahead**  
must be received  
by Friday for  
the next issue.

**ARDALLAHS:** Keith's, Phila., 27-Nov. 1.  
**ARMER:** Edward, Co.: Keith's, Indianapolis, 20-25; Temple, Rochester, 27-Nov. 1.  
**ARNDING:** W. L. Co.: Orph., Des Moines, 20-25.  
**ART:** Beautiful: Alhambra, N. Y.C.  
**ADAMS:** Billy and Edith: Orph., Montreal; Dominion, Ottawa, 20-25; Temple, Hamilton, 27-Nov. 1.  
**ADELM:** Hyman, Co.: Maryland, Balto.  
**ALDRIDGE:** Arthur: Orph., Kansas City, 10-25.  
**ALICE:** Thren: Keith's, Toledo; Hipp, Cleveland, 20-25; Keith's, Columbus, 27-Nov. 1.  
**ALEXANDER Brothers:** Bushwick, B'klyn; Bronx, N.Y.C., 20-25; Orph., Savannah, 27-Nov. 1.  
**ALLEN:** Frederick, Co.: Orph., Kansas City.  
**ALPHEER:** African Apes: Keith's, N. Y.C., 20-25; Proctor's, Newark, N. J., 27-Nov. 1.  
**AMERICAN Dancers:** Six: Temple, Hamilton, Can.; Temple, Detroit, 20-25; Temple, Rochester, 27-Nov. 1.  
**ANNEB Brothers:** Orph., Portland, Ore.  
**ANDALE'S:** Circus: Dominion, Ottawa, Can.; Temple, Hamilton, 20-25; Shea's, Buffalo, 27-Nov. 1.  
**ANDALIA:** Grand, Pittsburgh: Keith's, Columbus, 20-25; Keith's, Cinl., 27-Nov. 1.  
**ALICE:** Brothers: Orph., Des Moines; Orph., Seattle, 19-25.  
**ANERNA and Victor:** Orph., Sioux City; Orph., Omaha, 10-25.  
**ARMSTRONG and Clark:** Orph., Spokane, 19-25.  
**ARTHURS:** Thren: Shea's, Toronto; Colonial, Erie, Pa., 27-Nov. 1.  
**ARMSTRONG:** Lillian: Keith's, Indianapolis.  
**ASHLYN:** Belle, Co.: Orph., Winnipeg; Orph., Regina, 20-25; Sherman Grand, Calgary, 22-25; Empire, Edmonton, 24-25.  
**ATHLETAS:** Four: Orph., Erie, 19-25.  
**AUSTRALIAN Boy Scouts:** Grand, Pittsburgh: Keith's, Columbus, 20-25; Keith's, Cinl., 27-Nov. 1.  
**AUGER:** Brothers: Proctor's, Victoria, N.Y.C.; Proctor's, Newark, N. J., 20-25; Fifth Ave., N. Y.C., 27-Nov. 1.  
**AUTELLE:** Honkies, Co.: Orph., Detroit, 27-Nov. 1.  
**BAKER:** Belle, Bronx, N.Y.C.; Orph., B'klyn, 20-25; Union Sq., N.Y.C., 27-Nov. 1.  
**BAKERS:** Ward: Orph., St. Paul; Orph., Duluth, 19-25.  
**BAL:** Mary: Elmore: Keith's, Lowell: Keith's, Columbus, 27-Nov. 1.  
**BALL and West:** Mal., Milwaukee: Keith's, Phila., 27-Nov. 1.  
**BALLENHA:** Clara: Victoria, N.Y.C., 20-25; Bronx, N.Y.C., 27-Nov. 1.  
**BALLET:** Classique: Keith's, Cinl., 27-Nov. 1.  
**BARD:** Wilkie: Victoria, N.Y.C., 20-25; Victoria, N.Y.C., 27-Nov. 1.  
**BARDS:** Four: Temple, Rochester, 20-25; Shea's, Buffalo, 27-Nov. 1.  
**BAKERS:** Ethel Mae: Keith's, Philadelphia; Robert's, Utica, 20-25; Columbia, Grand Rapids, 27-Nov. 1.  
**BARNARD:** Sophie: Columbia, St. Louis.  
**BARNES:** Gertrude: Grand, Syracuse, 20-25.  
**BARNES:** Stuart: Sherman Grand, Calgary, 19, 18; Empire, Edmonton, 17, 18.  
**BARNETS:** The: Dominion, Ottawa, Can.; Temple, Hamilton, 20-25.  
**BARRY and Mortimer:** Columbia, St. Louis, 13-18.  
**BARRY and Wolford:** Forsythe, Atlanta, 20-25.  
**BARTHOLO'S:** Birds: Orph., Detroit; Orph., Sioux City, 19-25.  
**BARTING:** Anita: Keith's, Boston; Keith's, Phila., 20-25; Maryland, Balto., 27-Nov. 1.  
**BARTON:** Sam: Orph., Jacksonville, 20-25.  
**BARTON:** Three: Orph., B'klyn; Union Sq., N.Y.C., 27-Nov. 1.  
**BARTON:** Nora, Co.: Shea's, Toronto.  
**BRANON:** The: Keith's, Cinl.; Keith's, Indianapolis, 20-25; Keith's, Louisville, Ky., 27-Nov. 1.  
**BRAR:** Skating: Keith's, Louisville, 20-25.  
**BRAUMONT and Arnold:** Fifth Ave. N.Y.C., 20-25.  
**BEAUX Arts:** Orph., St. Paul; Orph., Winnipeg, 19-25.  
**BERRY:** Mollie: Only Skin Deep: Orph., B'klyn; Alhambra, N. Y.C., 20-25; Colonial, N.Y.C., 27-Nov. 1.  
**BELL:** Dirty: Bushwick, Phila.  
**BELL:** Family: Orph., Minneapolis; Orph., Des Moines, 10-25.  
**BELLECRAINE and Herman:** Orph., Denver.  
**BELCHER:** Edgar: Orph., Omaha.  
**BERGERE:** Valerie: Keith's, Phila.; Fifth Ave., N.Y.C., 27-Nov. 1.  
**BERNHARDT:** Sarah: College, London, Eng., Sept. 8, 1905.  
**BERRA:** Mabel: Temple, Rochester; Poll's, Scranton, Pa., 27-Nov. 1.  
**BERRIES:** The: Poll's, Hartford; Poll's, New Haven, 20-25; Victoria, N.Y.C., 27-Nov. 1.  
**BERSON:** Madame, Co.: Keith's, Louisville, Ky., 2-Nov. 1.  
**BEYER:** Ben and Brother: Columbia, St. Louis.  
**BIG CITY Four:** Keith's, Louisville; Orph., New Orleans.  
**BIGLOW:** Campbell and Bayard: Alhambra, N.Y.C., 20-25.  
**BINGHAM:** Amelia: Maryland, Balto., 20-25.  
**BIRCH:** City Four: Keith's, Phila.; Proctor's, Newark, 27-Nov. 1.  
**BIRNHAM:** David: Keith's, Providence; Keith's, Boston, 20-25; Shea's, Buffalo, 27-Nov. 1.  
**BISSET:** and Scott: Hipp, Cleveland, 27-Nov. 1.  
**BLACK:** Brothers: Keith's, Phila., 20-25.  
**BLAISDELL:** Lucia: Family, Toronto; Lucia, Hamilton, Can., 20-25; Francola, Montreal, 27-Nov. 1.  
**BLANK:** Family: Orph., Spokane, 19-25.  
**BLAND:** Ed., Co.: Orph., Omaha, 19-25.  
**BOGART and Nelson:** Orph., Memphis; Orph., New Orleans, 10-25.  
**BOHEMIAN:** Three: Maj., Chicago.  
**BOLLINGER and Reynolds:** Orph., Des Moines; Orph., St. Paul, 19-25.  
**BORDEN and Shannon:** Orph., Jacksonville; Orph., Tampa, Fla., 20-25; Orph., Birmingham, 27-Nov. 1.  
**BORLIN:** Brothers: Orph., Des Moines, 19-25.  
**BOWERS:** Fred, Co.: Poll's, New Haven.  
**BOWERS:** Walters and Crook: Keith's, Providence, 20-25; Keith's, Boston, 20-25; Bronx, N.Y.C., 27-Nov. 1.  
**BRADS:** The: Orph., Sioux City, 19-25.  
**BRICE:** and Gonne: Colonial, N.Y.C.  
**BRICE:** Fannie: Temple, Detroit, 27-Nov. 1.  
**BRISCOE:** Olive: Fifth Ave., N.Y.C.; Shea's, Buffalo, 27-Nov. 1.  
**BRONSON and Baldwin:** Keith's, Phila., 20-25; Colonial, N.Y.C., 27-Nov. 1.  
**BROWN and Neuman:** Orph., Oakland, 19-25.  
**BROWN:** Neuman, Co.: Poll's, New Haven, Conn.; Bushwick, B'klyn, 20-25; Keith's, Phila., 27-Nov. 1.  
**BUCKINGHAM:** Miss: Maj., Chicago.  
**BUCKLEY'S:** Animals: Orph., Los Angeles.  
**BURKE:** John and Mae: Keith's, Louisville, 20-25; Shea's, Buffalo, 27-Nov. 1.  
**BURKS:** and Fulton: Maj., Chicago.  
**BURKE:** Jeweling: Keith's, Lowell, Mass.  
**BURLEY and Burley:** Forsythe, Atlanta: Keith's, Columbia, 20-25.  
**BURNHAM and Irwin:** Keith's, Washington.  
**BUSH and Eagle:** Mozart, Elmira, 13-15.  
**BYRON and Langdon:** Hipp., Cleveland.  
**BYRON:** Trio: Maryland, Balto.  
**CALVIN:** Blanche: Proctor's, Newark, N. J., 20-25; Fifth Ave., N.Y.C., 27-Nov. 1.  
**CARBON and O'Connor:** Keith's, Boston, 20-25.  
**CAMILL'S:** Poodles: Alhambra, N.Y.C., 20-25.  
**CANFIELD and Ashley:** Palace, Chicago.  
**CANTON:** and Walker: Bronx, N.Y.C.; Alhambra, N.Y.C., 20-25; Keith's, Providence, 27-Nov. 1.  
**CARILLO:** Leo: Orph., Utica; Orph., Bushwick, B'klyn, 27-Nov. 1.  
**CARL and Lottie:** Forsythe, Atlanta.  
**CARLTON:** Al: Orph., Utica, N.Y.  
**CARLTONS:** Two: Orph., Winchester.  
**CARBON and Farum:** Ashland, Ohio, 13-15; Orph., Madison, Wis., 16-18; Hipp., Chicago, 27-Nov. 2.  
**CARBON:** Brothers: Orph., Memphis; Orph., New Orleans, 19-25.  
**CASERS:** Four: Temple, Detroit.  
**CASILLIANS:** The: Alhambra, N.Y.C., 27-Nov. 1.  
**CHADWICK:** Three: Proctor's, Newark, N.J.  
**CHAMBERLAINS:** The: Temple, Hamilton, Can.  
**CHIP and Marble:** Orph., Hamilton, Can.  
**CHUNG Hwa Four:** Orph., Seattle; Orph., Portland, 19-25.  
**CHURCHILL:** Burton, Co.: Orph., B'klyn, 20-25; Colonial, N.Y.C., 27-Nov. 1.  
**CLARK:** Wally, Co.: Orph., St. Paul; Orph., Sioux City, 19-24.  
**CLAYTON:** Una, Co.: Orph., Montreal; Grand, Syracuse, 20-25.  
**CLIFF:** Laddie: Fifth Ave.

25 Y.Y.C. Orph., B'klyn. 20  
26 Colonial. N.Y.C. 27  
Nov. 1  
LOWLAND: Colonial. Nor  
folk, Va.  
DUGHLAN. Realind: Orph.  
19-25.  
DOLLS and Denahy: Colonial  
N.Y.C.  
DOLLEGIANS. Three: Orph.  
Sooke: Orph., Seattle. 19  
DUNLEY and Webb: Orph.  
Harrisburg Pa.  
DUNLEY and Welachir: Shm's  
Toronto. 27-Nov. 1.  
DUNLIN, Ray. Keith's. Clati.  
Grand, Pittsburgh. 20-25  
DUNLIN. Steele and Carr  
Orph., Portland. Ore.  
DONBOY and Models: Orph.  
Pulvis. 19-25  
DOWDY and Leland: Keith's  
Boston.  
DOOK and Stevens: Fif  
Ave., N.Y.C. 20-25.  
DOOK, Joe: Grand, Pittsbu  
Orph., Keith's. Cnti. 27  
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DOOPER, Joe and Low: Vle  
toria. N.Y.C. Keith's. Ro  
ton. 20-25: Keith's. Phila.  
Nov.  
DOPELUND and Payton: Hud  
son Union Hill N. J.  
DORRILL and Gillette: Orph.  
St. Paul: Orph., Minneap  
19-25.  
DOUNN, Cathrine: Orph.  
Omaha. 19-25.  
DRAWFORD, Clifton: Alham  
bra: Keith's. Washington  
20-25.  
DREYER and Dayne: Keith's  
Boston. 13-25: Keith's. Pro  
vidence. 27-Nov. 1.  
DROSSMAN and Paul: Pol's  
Scranton, Pa.  
DULCAN, James: Alhambra  
Orph., N.Y.C. 27  
Nov.  
DUNNINGHAM and Marlon:  
Palace, London, Eng. Scot  
29-Oct. 25: Newcastle. 27  
Nov. 1: Edinburgh. Scot.  
2: Liverpool, Eng. 10-15:  
Birmingham. 17-25.  
DUTY, The: Sherman Grand  
Oaklary. 15. 19: Empire. Ed  
mont. 17. 18.  
DAGWELL Sisters: Bushwick.  
N.Y.C. Proctor's. Newark.  
N. J. 20-25.  
DAILEY, Robert. Co.: Alham  
bra. N.Y.C.: Bushwick.  
B'klyn. 20-25: Orph., B'klyn.  
27-Nov.  
DALEY, Jack Trio: Maryland.  
Balto.: Keith's. Providence.  
20-25.  
DALE and Boyle: Orph., Sa  
vannah: Orph., Birmingham.  
DAMERL, George. Co.: Orph.  
Memphis: Orph., New Or  
leans. 19-25.  
DANDY Reveries: Orph.  
Friedl. 19-25.  
DANIEL and Conrad: Pol's  
Hartford. 20-25: Pol's. New  
Haven. 27-Nov. 1.  
DARELL and Conway: Orph.,  
Frisco: Orph., Stockton. 19-  
25: Orph., Sacramento. 23-  
25.  
DAVIS, Edwards. Co.: Orph.  
Denver.  
DAZIE, Mlle.: Sherman Grand.  
Calgary. 19. 19: Empire. Ed  
mont. 17. 18.  
DE OOK, Harry: Keith's. In  
dianapolis: Grand, Pittsburgh.  
27-Nov.  
DE LEON and Davies: Orph.  
New Orleans.  
DE LESSIO: Temple, Detroit.  
20-25: Temple, Rochester. 27  
Nov. 1.  
DE LITTLE, Jurgling: Temple,  
Detroit. 20-25: Temple, Ro  
chester. 27-Nov. 1.  
20-25: Temple, Hamilton.  
Can. 27-Nov. 1.  
DELMORE and Lee: Keith's.  
Clati.: Keith's. Indianapolis.  
20-25: Keith's. Louisville.  
20-25. 27-Nov.  
DELMORE and Light: Orph.,  
Los Angeles.  
DE MAR, Grace: Keith's. In  
dianapolis. 20-25: Keith's.  
St. Paul. 27-Nov. 1.  
DEMBERT and Chobot: Fifth  
Ave., N.Y.C.: Proctor & New  
ark. N. J. 20-25: Keith's.  
Toledo. 27-Nov. 1.  
DE VINCE and Williams: Orph.,  
St. Paul. 27-Nov. 1.  
DENNIS, 19-25.  
DE VORA, Harvey. Trio: Do  
minion, Ottawa. Can. 27-  
Nov. 1.  
DEWAND and Brennan:  
Clati.: Cnti.: Keith's. In  
dianapolis. 20-25: Keith's.  
Columbus. 27-Nov. 1.  
DICKINSON, Babe: Orph.,  
Kansas City. 19-25.  
DICKSON, Alberta. N.Y.C.:  
Dominion. Ottawa. Can. 27-  
Nov. 1.  
DICE Sisters: Orph., Des  
Moines: Orph., St. Paul. 19-  
25.  
DIXON, Talking Dog: Bronx.  
N.Y.C.: Bushwick. B'klyn.  
20-25.  
DOOLEY and Sayles: Bushwick.  
B'klyn.  
DOOLEY, Ted and Ethel:  
Pol's. Hartford: Pol's. New  
Haven. 20-25: Keith's. Wash  
ington. 27-Nov. 1.  
DOUG and Dewie: Avenue, Chas.  
19-25: Kew, Chas. 16-19:  
Glen. Northern Hip. Chas.  
20-25.  
DREAM of King Herod: 27-  
Nov. 1.  
DRESSLER, Marie: Keith's.  
Washington: Bronx. N.Y.C.  
20-25.  
DUFFY and Lorenz: Temple.  
Rochester: Orph., B'klyn. 20-  
25.

25; Shubert's, Utica, N. Y.  
DU For Trio; Orph., Minneapolis; Orph., St. Paul, 11-25.  
DUNCAN, A. O.; Orph., St. Paul, 11-25.  
DUNFEE, W. Nov. 1.  
DUNFEE, Josephine; Fifty Ave., N.Y.C. 20-25.  
DUNN and Nelson; Keith's, Toledo.  
DUPREE and Dupree; Orph., Winthrop.  
DUPIRE, Fred; Temple, Hamilton, Can., 20-25.  
D'EL, Herbert Co.; Keith's, Indianapolis; Keith's, Philadelphia.  
ELDRIDGE, Gordon; Victor, N.Y.C. 20-25.  
ELISABETH, Mary; Keith's, Boston, 20-25.  
ELIOT, Mrs. Mary; Orph., Sea- tide; Orph., Portland, Ore., 19-25.  
EL Key Sisters; Hipp., Cleveland; Grand, Mrs. De- vey; Keith's, Portland, Me.; Keith's, Lowell, Mass., 25; Auditorium, Manchester, N. H., 27-29.  
EMPIRE Comedy Four; De- mopolis, Ohio; Can., Port- Worcester, Mass., 20-25; P. H.'s, Hartford, 27-Nov. 1.  
ENGLISH and Johnson; P. H.'s, Hartford, 20-25.  
ENGLISH and Redding; Orph., Utica, N. Y.  
ENTERTAINERS, F. O. F. Keith's, Washington, 20-25; Keith's, Providence, 27-Nov. 1.  
ERBELL, Carmen; Polli- Scranton, Pa.  
ERDMAN and Rubens; Col- lial, Norfolk, Va., 20-25.  
ERL, Otto and Hraiz; Proctor's, Newark, N. J., 27-Nov. 1.  
EUGENE, Carl; Garrick, Wil- mington, Del.; Lyric, Rich- mond, Va., 20-25; Grand, Pittsburgh, 27-Nov. 1.  
FARMER Girls; Bronx, N.Y. O.; Victoria, N.Y.C., 20-25.  
FARGHEON, H. and C.; Tem- ple, Detroit, 20-25; Temple, Rochester, 27-Nov. 1.  
FAY, J. C. and Co.; Orph. and Fay, Grand, Syracuse.  
FEIS Trio; Orph., Omaha, 10-25.  
FELIX and Barry; Girls, Ft. La. Atlanta; Orph., Jacksonville, Fla., 20-25; Lyric, Richmond, Va., 27-Nov. 1.  
FIDDLE and Shelton; Orph., Omaha; Orph., St. Paul, 11-25.  
FINLEY and Cheshley Sisters; Orph., Rockford, 13-15; Mal- Dubuque, Ia., 16-18; Mal- Cedar Rapids, Ia., 19-23; Amer- can, Davenport, 23-25; Mal- Waterloo, 26-29.  
FISHER and Green Co. Shee's, Toronto; Polli- Scranton, Pa., 27-Nov. 1.  
FISHER and Mrs. F. S. Fine, Empress, Cinl., Chicago, 27-Nov. 1.  
FISHER, Empress, Milwaukee, 27-Nov. 1.  
FITZGIBBON, Bert; Columbia, St. Louis, 12-18.  
"IXING the" Furnace; Orph., Spokane, 19-25.  
FLANAGAN and Edwards; Orph., Salt Lake City; Orph., Denver, 19-25.  
FLETCHER, Charles L.; Val- ley, Syracuse.  
FLOREIN, Singers; Mary- land, Balto.; Forsythe, At- lanta, 20-25; Lyric, Rich- mond, Va., 27-Nov. 1.  
FLORE, Bert; National, Chicago, 20-25.  
FOX and Dolly; Orph., Spe- kame, 19-25.  
FOY, Eddie; Orph., B'klyn, Fifth Ave., N.Y.C., 20-25.  
FRANK, N. G.; 27-C's, Phila- delphia.  
FRANCOLI, Troupe; Colonial, Erie, Pa.; Temple, Hamilton, Can., 27-Nov. 1.  
FRANKLIN, Irene; Orph., Minneapolis; Orph., Minne- apolis, 19-25.  
FRANZESKA and Shouts; Orph., Sacramento; Orph., Stockton, 16-18; Orph., Los Angeles, 19-25.  
FRAYLEY and Hunt; Bronx, N.Y.C.; Keith's, Boston, 20-25.  
FRED and Albert; Sherman, Grand Calvary, 16, 18, Em- pire, Indianapolis, 17, 19.  
FRIMAN, La. and Denham; Keith's, Indianapolis, 27-Nov. 1.  
FRISINI, Orph., Sacramento, 13-15; Orph., Stockton, 16-18; Orph., Los Angeles, 19-25.  
FLIGORA; Orph., Jacksonville, Fla.; Orph., Savannah, 20-25.  
FULTON, James, Co.; Blou- caw, Can., 22-25; Blou, San- drew, 16-18; Blou, Flint, 19-23; Blou, Ann Arbor, 23-25.  
GABRIEL, Master Co.; Maj., Chicago.  
GAGHER, and Carlin; Orph., St. Paul; Orph., Du- luth, 19-25.  
GALLOWAY, Louise F. Keith's, Providence; Shee's, New York, 20-25.  
GARDNER, Three; Temple, Detroit; Temple, Rochester, 20-25; Grand, Pittsburgh, 27-Nov. 1.  
GROH Sisters; Colonial, N.Y. O.  
GEIGER, John; Bronx, N.Y. O., 20-25.  
GERARO and Bailey; Orph., New York, 19-25.  
GEORGE, Edw.; Shee's, To- ronto; Bushwick, B'klyn, 27-Nov. 1.  
GEORGETTE, Orph., Oakland 27-Nov. 1.  
GEORGE and Gardner; Orph., Jacksonville, Fla.  
GERMAINE, Herbert, Three Polli's, New Haven, Conn., 27-Nov. 1.  
GILBERT, B'klyn, 20-25.  
GILBERT, La. Co.; Orph., "Fris", 19-25.  
GLOCKERS, The; Bushwick, B'klyn, 27-Nov. 1.

GOLDBERG, H. L.: Bronx, N. Y. Co.; Keith's, Providence, 20-25.  
GOLDEN and De Winters: Lyric, Richmond, Va., 20-25; Bronx, N.Y.C., 27-Nov. 1.  
GOLDEN, Claude: Columbia, Philadelphia; Keith's, Toledo, 20-25; Colonial, Erie, Pa., 27-Nov. 1.  
GOLDEN, Horace, Co.: Keith's, Cin.,  
GOLD SMITH and Hoppe: Temple, Detroit; Temple, Rochester, 20-25.  
GORDON, Robbie: Orph., Sacramento, 12-15; Orph., Stockton, 12-15.  
GORDON and Rice: Maryland, Balto.  
GORMLEY and Gaffney: Keith's, Columbus, 20-25; Erie, Pa., 27-Nov. 1.  
GRANT and Hoag: Fifth Ave., N.Y.C.; Keith's, Cin., 27-Nov. 1.  
GRANVILLE, Bernard: Poll's, Scranton, 20-25; Colonial, 19-25; Nov. 1.  
GRANVILLE, Taylor, Co. Orph., Duluth; Orph., Winnetka, 19-25.  
GRAY, Ed.: Lyric, Aurora, Ill.; Grand, Detroit, 6-15.  
GREEN, Ethel: Colonial, N.Y.C., 20-25; Alhambra, N.Y.C., 27-Nov. 1.  
GREEN, Carl: Shea's, Buffalo, 20-25; Shea's, Toronto, 27-Nov. 1.  
GRIFFIN, Gerald: Hind., London, Eng., 6-25; New Orma, 27-Nov. 1.; Stratford, 3-5; Pinbury Park, 17-23.  
GRIMLEY, The: Orph., Sioux City.  
GUERO and Carmen: Orph., Utica, N. Y.; Maryland, Balto., 20-25.  
HACKMAN, Trip: Garrick, Wilmington, Del.  
HAINES, Robert T., Co.: Temple, Detroit; Temple, Rochester, 20-25.  
HALL and Francia: Colonial, Norfolk, Va., 27-Nov. 1.  
HAMIL, Fred. Co.: Orph., Des Moines; Orph., Minneapolis, 19-25.  
HARRIS and Millie: Orph., Salt Lake City.  
HANLON and Clifton: Colonial, Norfolk; Orph., Harrisburg, Pa., 20-25; Grand, Syracuse, 27-Nov. 1.  
HARRIS, Ed.: Hanlon: Orph., Des Moines, 19-25.  
HANLON, Dean and Hanlon: Hind., Cleveland.  
HARDT, Louis: Maj., Milwaukee.  
HARRIS, Boland and Holts: Maj., Milwaukee.  
HARVEY, Four: Maj., Ohio.  
HASSMANS, The: Keith's, Philadelphia, Ky., 20-25.  
HASTINGS, Fred: Maryland, Balto.  
HAWKINS, Lew: Orph., Sioux City; Orph., Minneapolis, 19-25.  
HATTREY, William, Co.: Poll's, Scranton, Pa.; Poll's, Hartford, 20-25.  
HAYES, Brent: Orph., Minneapolis; Orph., Sioux City, 19-25.  
HAYES, Ed. Co.: Keith's, Phila., 20-25.  
HAYWARD, Harry: Shubert, Utica; Poll's, Wilkes-Barre, Pa., 20-25; Keystone, Phila., 27-Nov. 1.  
HAZEARD, Jack: Orph., Winnetka.  
HEATHER, Jose: Keith's, Boston; Keith's, Providence, 25; Poll's, New Haven, 27-Nov. 1.  
HEDDERS, Three: Fifth Ave., N.Y.C., 20-25; Proctor's, N.Y.C., 27-Nov. 1.  
HELEN, Baby: Temple, Detroit; Shea's, Buffalo, 20-25; Shea's, Toronto, 27-Nov. 1.  
HENDERS and Millie: Orph., 19-25.  
HENNING, John and Winnie: Keith's, Boston; Keith's, Providence, 20-25; Poll's, Hartford, 27-Nov. 1.  
HERMAN and Avery: Temple, Hamilton.  
HENRY and Francis: Bushwick, B'klyn, 20-25; Poll's, Hartford, 27-Nov. 1.  
HERBERT and Goldsmith: Dominion, Ottawa; Keith's, Montreal, 20-25; Bushwick, B'klyn, 27-Nov. 1.  
HERBERT'S, Doug: Keith's, Indianapolis, 27-Nov. 1.  
HERBERT, Doctor: Keith's, Louisville, Ky., 27-Nov. 1.  
HERZOG'S, Horace: Forsythe, Atlanta; Orph., Birmingham, 20-25; Hind., Cleveland, 27-Nov. 1.  
HESS Sisters: Colonial, N.Y.C.  
HESLER, Helen: Orph., Montreal, 20-25; Dominion, Ottawa, 27-Nov. 1.  
HEUBEL, Eric: Orph., Oakland, 12-25.  
HICKY Brothers, Three: Grand, Syracuse, 20-25; Keith's, Providence, 27-Nov. 1.  
HIGGINES, Jardin de Danse, N.Y.C.—Indef.  
HINES and Fox: Keith's, Columbus.  
HOLMES and Lee: Orph., Los Angeles, 12-25.  
HOLMES and Buchanan: Keith's, Cin., Colonial, Erie, Pa., 20-25; Keith's, Wilmington, 27-Nov. 1.  
HOLMES, Taylor: Orph., St. Paul; Orph., Des Moines, 19-25.  
HWARD'S, Ponies: Orph., B'klyn, Keith's, Providence, 20-25; Keith's, Boston, 27-Nov. 1.  
HOWARD and Kettliffe Co.: Orph., B'klyn; Keith's, Providence, 20-25; Bushwick, B'klyn, 27-Nov. 1.  
HOYT, Al., Minstrels: Bronx, N.Y.C.  
HUFFORD and Chain: Keith's, Buffalo, 20-25.  
HUGHES, Mrs. Gene, Co.: Grand, Syracuse; Colonial,

Erie, Pa., 20-25; Temple,  
 Detroit, 27-Nov. 1.  
 H. U. T. I. G. and Francis;  
 Louisville, Ky., 27-  
 Nov. 1.  
 HUSSEY and Lee: Poli's, Hart-  
 ford; Maubert's, Utica, N. Y.,  
 27-Nov. 1. Shea's, Buffalo, 27-  
 Nov. 1.  
 IDANIAS, Five: Bushwick,  
 B'klyn, 20-25; Colonial, N. Y. C., 27-Nov. 1.  
 IMHOFF, Con and Corinne:  
 Fifth Ave., N.Y.C.: Poli's,  
 Worcester, Mass., 20-25;  
 Bronx, N.Y.C., 27-Nov. 1.  
 "IN the Barracks": Hudson,  
 Union Hill, N. J., 20-25.  
 INGLAIS and Heading: Co-  
 lonial, Erie, Pa., 20-25.  
 INKA and Loretta: Columbia,  
 St. Louis.  
 IOLEEN Sisters: Bronx, N. Y. C., 20-25.  
 IRWIN and Con: Hernox: Poli's,  
 Chicago, Havana.  
 ISHMEED: Garrick, Wilming-  
 ton, Del.; Orph., Harrisburg,  
 Pa., 20-25; Colonial, Nor-  
 folk, Va., 27-Nov. 1.  
 JACOBSON, Joe: Keith's, To-  
 ledo; Keith's, Columbus, 20-  
 25; Hinp., Cleveland, 27-  
 Nov. 1.  
 JARVIS, Sidney and Virginia  
 Darr: Keith's, Providence,  
 R.I., 27-Nov. 1.  
 JENKINSON, Joe: Keith's,  
 Washington, 20-25; Alhambra,  
 N.Y.C., 27-Nov. 1.  
 JENNINGS and Smith: For-  
 sythe, Atlanta, 20-25.  
 JOHNSON, Martin: Orph., Des  
 Moines.  
 JONES and Sylvester: Fifth  
 Ave., N.Y.C.; Orph., Harris-  
 burg, Pa., 20-25; Colonial,  
 Norfolk, 27-Nov. 1.  
 JORDAN Three: Temple, Ham-  
 ilton, Can.  
 JUNGMAN Family: Orph.,  
 Oakland, 12-25.  
 "Just the Way": Shag-  
 berry, Utica, N. Y., 20-25;  
 Keith's, Boston, 27-Nov. 1.  
 KAJIYAMA: Maj. Milwaukee:  
 Temple, Hamilton, Can., 27-  
 Nov. 1.  
 KAMMANN Troupe: Keith's,  
 Boston.  
 KENAN, Frank. Co.: Orph.,  
 Kansas City.  
 KELLOGG, Shirley: Winter  
 Garden, Berlin, Germany.  
 Sent 1-Oct. 31.  
 KELLY, Andrew: Orph., Port-  
 land, Ore.  
 KELLY and Pollock: Temple,  
 Detroit; Temple, Rochester, 20-  
 25.  
 KENNEDY, Jack. Co.: Orph.,  
 Los Angeles; Orph., Salt  
 Lake City, 27-Nov. 1; O'h-  
 ne, Denver, 3-8.  
 KENNEDY and Hooper: Orph.,  
 Duluth; Orph., Winnipeg, 19-  
 25.  
 KENNY, Nobody and Platt:  
 Orph., Denver.  
 KERN, S. W. and Co.: Orph.,  
 Spokane; Orph., Seattle, 19-  
 25.  
 KEOUGH and Nelson: Princess,  
 Hot Springs, 16-18.  
 KETAR, Four: Orph., Spo-  
 kane, 19-25.  
 KID, Kabaret: Orph., Des  
 Moines; Orph., Kansas City,  
 19-25.  
 KILMER, Kathryn: Orph., Se-  
 attle; Orph., Portland, 19-25.  
 KILOS, Three: Orph., Savan-  
 nah, 27-Nov. 1.  
 KIRKE and Fogarty: Orph.,  
 Denver.  
 KISHIMURA, Japs: Keith's,  
 Lowell, Mass., 20-25.  
 KLEIN and Yoke: Orph.,  
 Memphis.  
 KLUTING'S Animals: Orph.,  
 Portland, 12-25.  
 KRAMER and Morton: Keith's,  
 Washington; Maryland, Bal-  
 to., 20-25; Lyric, Richmond,  
 Va., 27-Nov. 1.  
 KRAMER Brothers: Grand,  
 Syracuse, 27-Nov. 1.  
 LABAKANS, The: Orph., Mont-  
 real.  
 LA BROHS, Four: Shea's, Buf-  
 falo, 20-25.  
 LAMBERT and Ball: Orph.,  
 Erie: Orph., Oakland, 19-  
 25.  
 LAMBERTI: Orph., Kansas  
 City.  
 LANDRY Brothers: Keith's,  
 Columbus; Keith's, Cinti.,  
 27-Nov. 1.  
 LANE and O'Donnell: Orph.,  
 Salt Lake City, 19-25.  
 LANGDON, H. M.: Orph.,  
 Erie: Orph., Oakland, 19-  
 25.  
 LA TOY Brothers: Colonial, N. Y. C., 20-25.  
 LAUB, J. W.: Winnipeg, 19-25.  
 LAUBS, C. and J.: Hamilton, Ot-  
 tawa, Can.; Orph., Montreal,  
 19-25.  
 LAUGHLIN'S Dogs: Shea's,  
 Buffalo; Shea's, Toronto, 20-  
 25; Colonial, Erie, Pa., 27-  
 Nov. 1.  
 LA VALERA and Stokes: Co-  
 lumbia, St. Louis.  
 LA VAN Three: Palace, Onro.  
 Temple, Detroit, 20-25; Tem-  
 ple, Rochester, 27-Nov. 1.  
 LA VIER: Orph., Portland,  
 Ore.  
 LAWN Party, The: Orph.,  
 Portland; Orph., Stockton,  
 19-22; Orph., Sacramento, 22-  
 25.  
 LAWTON: Maryland, Balto.,  
 20-25.  
 LE BONATI, Proctor's, New-  
 York, N. J.: Fifth Ave., N.Y. C., 20-25.  
 LEIPZIG: Poli's, New Haven,  
 Conn.  
 LEITCH and Jeannette: Po-  
 lio, Hartford; Alhambra, N. Y. C., 20-25.  
 LE GROHS, Four: Shea's, To-  
 ronto, 27-Nov. 1.  
 LEON, Great: Orph., Harris-  
 burg, Pa.: Poli's, New Ha-  
 ven, 20-25.  
 LEONARD, Eddie: Temple,  
 Rochester, 20-25.  
 LE ROY, Talma and Banco:  
 Orph., Buffalo, 20-25; Shea's,  
 Buffalo, 27-Nov. 1.



LE Roy, Wilson, and Tom; Frisco, N. Newark, N. J.;  
 LEWIS, Scranton, Pa., 20-30;  
 LEBLIE, Bert: Orph., Harrisburg, Pa.  
 LESTER, Harry B.: Orph., Montreal.  
 LEWIST, Carl: Orph., Kansas City, 10-25.  
 LEVY, Bert: Orph., St. Paul: Orph., Duluth, 19-25.  
 LEVINE, Ethel: Palace, N.Y. City, 20-25; Maryland, Balto., 27-Nov. 1.  
 LEWIS and Dody: Keith's, Ont., Keith's, Louisville, Ky., 20-25; Keith's, Toledo, 27-Nov. 1.  
 LEWIS and McCarty: Sherman Grand, Calgary, 15, 19; Empire, Edmonton, 17, 19.  
 LEWIS, Henry: Orph., Harrisburg, Pa.  
 LIBBY: Grand, Syracuse.  
 LIBONITI: Victoria, N.Y.C., 27-Nov. 1.  
 LILLIE, Carrie: Fifth Ave. B'klyn, 16-18.  
 LINTON and Lawrence: Poli's, Hartford; Poli's, New Haven, 20-25; Froctor's, Newark, N. J., 27-Nov. 1.  
 "LITTLE Parisienne": Orph., Los Angeles, 12-25.  
 LIVINGSTON Trio: Empress, Windsor.  
 LLOYD and Whitehouse: Orph., Minneapolis: Orph., Duluth, 19-25.  
 LOCKETT and Waldron: Bronx, N.Y.C., 27-Nov. 1.  
 LOHSE and Sterling: Union Sq., N.Y.C.  
 LO Marie, Shea's, Toronto, 20-25; Temple, Detroit, 27-Nov. 1.  
 LOOSE, Frank: Colonial, Erie, Pa., 20-25.  
 LORETE and Bud: Garrick, Wilmington, Del., 27-Nov. 1.  
 LORE, A. and Toots: Founds: Orph., Kansas City: Orph., Omaha, 19-25.  
 LORRAINE and Burke: Orph., Oakland: Orph., Stockton, 19-25; Orph., Sacramento, 23-25.  
 LORRAINE and Dudley: Sherman Grand, Calgary, 15, 16; Empire, Edmonton, 17, 19.  
 LORRAINE, Lillian: Mal., 27-Nov. 1.  
 LOUBRE, Max: Temple, Detroit, 27-Nov. 1.  
 LOWE and De Marie: Orph., Seattle: Orph., Portland, 19-25.  
 LUCAS, Jimmy: Temple, Hamilton.  
 LUGIER, Lancelot: Garrick, Wilmington, Del.  
 LYDELL, Conley and Lovell: Mal., Dubuque, Ia., 18-19; Mal., Cedar Rapids, 19-25.  
 MAL, Waterloo, 20-25; American, Davenport, 23-25; Princess, Ft. Dodge, 27-29; Mal., Sioux City, 30-Nov. 2.  
 LYNCH and Zellar: Keith's, Washington.  
 LYNCH and Cosco: Orph., Duluth: Orph., Winnies, 19-25.  
 MACART and Bradford: Temple, Rochester, 20-25.  
 MACK and Orth: Orph., Frisco, 19-25.  
 MAC, and Williams: Orph., Des Moines: Orph., Minneapolis, 19-25.  
 MACMILLAN, Violet: Colonial, Erie, Pa., 27-Nov. 1.  
 MARRON and Fitzpatrick: Col's, Washington, 27-Nov. 1.  
 MAL and Madge: Union Sq., N.Y.C.  
 MARY and Woods: Colonial, Erie, Pa., 27-Nov. 1.  
 MANN, Sam, Co.: Hipp, Cleveland: Keith's, Indianapolis, 20-25; Columbia, Grand Rapids, 27-Nov. 1.  
 MANNING, Moore and Armstrong: Orph., Denver, 19-25.  
 MARDI and Hunter: Keith's, Lowell.  
 MARIE, Daisy: Poli's, Scranton, Pa.; Maryland, Balto., 27-Nov. 1.  
 MARSH, Keith's, Phila., 27-Nov. 1.  
 MARSHALL, The: Orph., New Orleans.  
 MARTHA, Mile.: Orph., Stockton, 18-19.  
 MARTIN and Fabiani: Poli's, Scranton, Pa., 20-25.  
 MARTIN, Betty: Jardin de Danse, N.Y.C.; Indol, Frisco, N.Y.C.; and Bobby: McGinn Brothers and Bobby: Salt Lake City, 20-25.  
 MAYHEW and Taylor: Orph., Salt Lake City: Orph., Denver, 19-25.  
 MCCONNELL and Shannon: Washington, 20-25; Maryland, Balto., 27-Nov. 1.  
 MCCORMACK and Wallace: Poli's, Scranton, Pa., 27-Nov. 1.  
 MCCULLOUGH, Carl: Orph., Los Angeles.  
 McDERMOTT, Billy: Shea's, Toronto.  
 MCCULLOUGH, Ethel: Orph., Salt Lake City, 19-25.  
 MCFARLAND, Marie, and Madame F.: Orph., Winnies.  
 MCGINN, Francis, Co.: Palace, Colo.; Hipp, Cleveland, 20-25; Keith's, Toledo, 27-Nov. 1.  
 MCGIVNEY, Owen: Keith's, Phila.  
 MCGIVNEY, Mr. and Mrs. J.: Keith's, Providence; Keith's, Louisville, Ky., 27-Nov. 1.  
 MCINTYRE and Harty: Orph., Omaha.  
 MEKAY, Windsor: Victoria, N. B., 20-25.  
 MEKAY and Ardine: Keith's, Toledo; Keith's, Columbus, 20-25; Columbia, Grand Rapids, 27-Nov. 1.  
 MELLEN and Carson: Orph., Stockton, 19-18; Orph., Los Angeles, 19-25.  
 MEMAHON and Chappelle

Girls: Shea's, Buffalo, 20-25;  
Shea's, Toronto, 27-Nov. 1.  
MICHON, Diamond, 20-25;  
Clements, Bronx, N.Y.C.;  
Alhambra, N.Y.C., 27-Nov. 1.  
McNISH and McNish: Polly,  
Oklahoma City, Okla.; Broad-  
way, Tulsa, 20-Nov. 1.  
McRAY and Clegg: Keith's,  
Toledo; Hipp., Cleveland, 20-  
25; Keith's, Columbus, 27-  
Nov. 1.  
McVANE, The: Temple, De-  
troit, 27-Nov. 1.  
MELENO, Joe, Co.: Pantanes,  
"Frisco, 19-25.  
MELODY Boys, Five: Orph.,  
Savannah, Va., 20-25; Lyric,  
Richmond, Va., 27-Nov. 1.  
MELROSE, Mable and Man,  
Frisco, Palace, Chgo.  
MELROSE, Bert: Bushwick,  
B'klyn; Keith's, Washington,  
20-25; Victoria, N.Y.C., 27-  
Nov. 1.  
MELVILLE, a d: Hignups  
Bushwick, B'klyn; Colonial  
N.Y.C., 20-25; Bronx, N.Y.  
C., 27-Nov. 1.  
MENDOLSHOH, Four: Union  
Square, N.Y.C., 20-25.  
MERBOSHE, Keith's, Toledo;  
Grand, Pittsburgh, 20-25;  
Keith's, Columbus, 27-Nov. 1.  
MEREDITH and Snosner: Po-  
ll's, New Haven, 20-25;  
Keith's, New Castle, Pa., 27-  
Nov. 1.  
MEREDITH Sisters: Union  
Sq., N.Y.C.  
MERKLE Sisters, Four: Orph.,  
B'klyn, 20-25; Proctor's,  
Newark, N. J., 27-Nov. 1.  
MERMAIDA: Orph., Peoria,  
Ill., 13-15; Lyric, Danville,  
16-18; Maj., Ft. Worth, 20-  
25.  
METROPOLITAN Dancers:  
Keith's, Louisville, 20-25.  
MEYER, Hyman: Orph., Win-  
nipeg.  
MILES, Homer, Co.: Keith's,  
Louisville, Ky.; Grand, Pitts-  
burgh, 20-25; Forsythe, At-  
lanta, 27-Nov. 1.  
MILBARD, Brothers: Union  
Sq. N.Y.C., 27-Nov. 1.  
MILLER and Mack: Keith's,  
Providence; Proctor's, New-  
ark, N. J., 21-23; Poll's,  
B'klyn, 27-Nov. 1.  
MILLERS, Jazmin: Orph.,  
Salt Lake City, 19-25.  
MILTON and De Long Sisters:  
Orph., Colorado, 20-25; Stors-  
ton, 19-22; Orph., Sacramen-  
to, 25-25.  
MONTAMBO and Wells: Al-  
hambra, N.Y.C., 27-Nov. 1.  
MONTGOMERY and Healy Sisters:  
Forsythe, Atlanta, 27-  
Nov. 1.  
MONTGOMERY, Marshall:  
Orph., Duluth; Orph., Win-  
nipeg, 19-25.  
MOORE and Elliott: Columbia,  
Grand Rapids,  
19-25; Littlefield: Tem-  
ple, Detroit, 20-25; Temple,  
Rochester, 27-Nov. 1.  
MORE and Young: Keith's,  
Toledo; Orph., B'klyn, 27-  
Nov. 1.  
MORSE, Stained Against Than  
Usual": Columbia, St. Louis,  
19-25.  
MORAN and Wiser: Alhambra,  
N.Y.C., 27-Nov. 1.  
MORAN, Cora: Alhambra,  
N.Y.C., 20-25; Union Sq., N.  
Y.C., 27-Nov. 1.  
MORGAN Bailey and Morgan:  
Orph., B'klyn, 20-25.  
MORI Brothers, Three: Bronx,  
N.Y.C.; Orph., 20-25.  
MORRIS and Allen: Colonial,  
N.Y.C.; Forsythe, Atlanta,  
20-25; Lyric, Richmond, Va.,  
20-25.  
MORRIS, Edna: Orph., B'klyn;  
Bronx, N.Y.C., 27-Nov. 1.  
MORRIS, Nina, Co.: Forsythe,  
Atlanta.  
MORSEY and a Hackett:  
Shubert, Boston; Keith's, Bos-  
ton, 27-Nov. 1.  
MORTON and Glass: Orph.,  
B'klyn; Fifth Ave., N.Y.C.,  
27-Nov. 1.  
MORTON, Ed.: Colonial, Nor-  
folk, 20-25.  
MORTON, James: Orph., Seat-  
tle; Orph., Portland, 19-25.  
OWATTS, Jazmin: Grand,  
Minneapolis; Union Sq., N.Y.C.,  
20-25.  
OULLEN and Oceans: Orph.,  
Sacramento, 13-15; Orph.,  
Stockton, 16-18; Orph., Los  
Angeles, 20-25.  
OULLEN, Gabe, Tylo: Orph.,  
Kansas City; Orph., Des  
Moines, 19-25.  
OULLEN and Stanley: Orph.,  
Albany, Pa., 21-23; Rich-  
mond, Va., 27-Nov. 1.  
UTTER, Edna: Orph., St.  
Paul; Orph., Winnipeg, 19-25.  
MURPHY and Francis: Orph.,  
Cleveland, 20-25; Grand,  
Kyracous, 27-Nov. 1.  
MURPHY and Francis: Hipp.,  
Cleveland, 20-25; Grand,  
Kyracous, 27-Nov. 1.  
MURPHY and Daisy: Orph.,  
Harrisburg, Pa.; Shubert,  
Utica, 20-25.  
MURPHY, Nellie: Keith's, Wash-  
ington; Bronx, N.Y.C., 20-25.  
AWN, Tom: Proctor's 125th  
St., N.Y.C., 13-15; Proctor's  
25th St., 16-18; Proctor's  
30th St., 19-25.  
Proctor's, Elizabeth, 25-25;  
Proctor's, Plainfield, 27-25.  
REPTUNE's Garden: Bush-  
wick, B'klyn; Alhambra, N.  
Y.C., 20-25; Orph., B'klyn,  
27-Nov. 1.  
EVINS and Erwood: Keith's,  
Toledo, 20-25; Grand, Pitts-  
burgh, 27-Nov. 1.  
TWEED and Phineas: Shea's,  
Buffalo, 20-25.  
WICHOLS, Nellie: Orph., "Fris-  
co, 19-25.  
WICHOLS Sisters: Poll's,  
Harford.  
WICK'S Seating Girls: Keith's,  
Providence; Keith's, Boston,  
20-25; Keith's, Phila., 27-  
Nov. 1.

NIP and Tuck: Pol's. Scranton, N. J., 27-Nov. 1.  
 NORTON and Nichols: Orph., New Orleans.  
 NORWORTH, Jack: Hipp., Cleveland, Keith's, Clats., 20-25; Keith's, Indianapolis, 20-Nov. 1.  
 NUGENT, J. C. Co. Orph., Salt Lake City, 19-25.  
 OAKLAND Will. Co. Alhambra, N. Y. C.  
 O'DONNELL, Charles, Co. Shea's, Buffalo, 20-25; Po's, Scranton, Pa., 27-Nov. 1.  
 O'NEILL, Charles: 1. Sabers, Utica, N. Y., 27-Nov. 1.  
 OLYMPIA Girls: Orph., Los Angeles.  
 OLD Soldier Fiddlers: Orph., Birmingham, Ala., 20-25.  
 O'NEAL, Gideon: 1. Millwaukee; Keith's, Toledo, 27-Nov. 1.  
 ON School Playground: Pol's, Scranton, 20-25; Pol's, New York, 27-Nov. 1.  
 O'NEIL and Walmsley: Temple, Detroit, 20-25; Temple, Rochester, 27-Nov. 1.  
 ORFORD's Elephants: Orph., Omaha.  
 OYMAN, Lynn, Co. Orph., Richmond, Va.; Forsythe, Atlanta, 20-25; Colonial, Norfolk, Va., 27-Nov. 1.  
 PANTER Duo: Fifth Ave., N. Y. C., 20-25.  
 PARISIAN Four: Orph., Salt Lake City, 19-25.  
 PARRIS, The: Co. Orph., Frisco, Orph., Oakland, 19-25.  
 PAULHAM Truone: Dominion, Ottawa, Can., 20-25; Orph., Philadelphia, 27-Nov. 1.  
 PEALSON and Goldie: Orph., Portland.  
 PEERS, The: Bushwick, R. Riv'n, 20-25.  
 PERRY, Albert; Temple, Hamden, Conn., 20-25; Dominion, Ottawa, 27-Nov. 1.  
 PERRY'S Ministerial Maid: Hudson, Union Hill, N. J., 27-Nov. 1.  
 PHILLIPS and White: Maj., Reno.  
 PHILLIPS and Plicks: Orph., Kansas City; Orph., Sioux City, 19-25.  
 PIETRO, Bros., N. Y. C.: Bushwick, R. Riv'n, 20-25.  
 PLOCK, Milton, Co. Orph., Chicago, 20-25; Kansas City, 19-25; Orph., Des Moines, 26-Nov. 1.  
 PURPLE Lady: Garrick, Wilmington, Del.; Orph., Richmond, Va., 27-Nov. 1.  
 RAYFETTE'S Doss: Orph., Chicago, 20-25; Dominion, Ottawa, Can., 27-Nov. 1.  
 RAJAH: Grand, Pittsburgh, 20-25.  
 RAMESES, The: Orph., Kansas City, 19-25.  
 RAMSDELL, Three: Alhambra, N. Y. C.; Bushwick, R. Riv'n, 20-25; Maryland, Balto., 27-Nov. 1.  
 RANDALLS, The: Shea's, Toronto.  
 RANKIN, Virginia: Orph., Chicago, 19-25.  
 RANE, Claude: Orph., Alhambra, Pa., 27-Nov. 1.  
 RAVENSHOFF, Charlotte: Denver, 19-25.  
 RAWLES and Von Kaufman: Keith's, Phila.  
 REED and Caverly: Bushwick, R. Riv'n, 20-25; Orph., R. Riv'n, 27-Nov. 1.  
 REYNOLD'S Doss: Orph., Savannah, 20-25; Forsythe, Atlanta, 27-Nov. 1.  
 REYFORD and Winchester: Denver, Salt Lake City; Orph., Denver, 19-25.  
 REYNOLDS, Lady's: Keith's, Columbus; Hipp., Cleveland, 20-25; Grand, Syracuse, 27-Nov. 1.  
 RICHNER and Gurnet: Pol's, Hartford, 20-25; Pol's, Scranton, Pa., 27-Nov. 1.  
 RING, George B.: Orph., Montreal; Orph., Wilmington, Del., 20-25; Orph., Washington, 27-Nov. 1.  
 RYLAND, Maj.: Orph., Memphis.  
 ROE, Sally and Scott: Orph., Seattle; Orph., Portland, 19-25.  
 ROCHARD and Kyla: Maj., Milwaukee.  
 ROCHARD, Orph.: Keith's, Columbus; Keith's, Indianapolis, 20-25; Keith's, Clats., 20-25.  
 ROBERTS, Florence: Colonial, N. Y. C.  
 ROBIN, The: Orph., Duluth; Orph., Milwaukee, 19-25.  
 ROBINSON, Will: Orph., Sioux City; Orph., Omaha, 19-25.  
 ROLANDOW Brothers: Fifth Ave., N. Y. C.; Proctor's, Newark, 20-25.  
 ROMANO Brothers: Orph., New Orleans.  
 ROSE, T. J. and Millhofer: Keith's, Boston.  
 ROONEY and Bent: Orph., Omaha; Orph., St. Paul, 19-25.  
 ROSA, Mlle. Della, and Marzello: Orph., Seattle; Orph., Portland, 19-25.  
 ROSEBATH, The: Grand, Syracuse; Keith's, Toledo, 20-25; Hipp., Cleveland, 27-Nov. 1.  
 ROSE, Carl: Orph., Los Angeles, 20-25.  
 ROSS and Panton: Maj., Chicago; Berger, Elsie; Orph., Salt Lake City, 19-25.  
 RUSHING FLY: Dominion, Ottawa, Can., 27-Nov. 1.  
 RYAN, The: Orph., B'klyn.  
 RYAN, The: Orph., Oakland; Orph., Stockton, 19-25; Orph., Sacramento, 20-25.  
 RYAN and DeHalla: Keith's,

IN NEW COLLINS SKETCH

#### Helena Frederick Trying Out New Musical Playlet—May Return to America

Helena Frederick, the well-known American prima donna, who has been successfully appearing in England, has closed her season in The Auditor, and on Oct. 6 opened in a new sketch by Sewall Collins with music by A. Kluge-Stewart.

Miss Frederick is playing a two weeks' try-out in the new musical playlet. She is undecided whether to remain in England or to return to the land of the stars and stripes.

## ACTRESS MARRIES KENTUCKIAN

May Mulligan, an actress of Dayton, Ky., and Lawrence Bauman, of the same place, were married Oct. 8.

Miss Mulligan is a singer and dancer and has been playing in vaudeville throughout the country. Mr. Bauman is a prominent young business man of Dayton.

### LATEST CABARET NOVELTY

Edward Paulton, author of the book of number of musical comedies, has written "The Mirth of the Moment," a travesty on current events, now being offered at Richaud's Restaurant. This is the most elaborate thing attempted since the demise of the Folies Bergere. Maxwell Ryder is making the presentation.

### PLAYING L, L AND S. TIME

Grace Van Studdiford, according to a report from Chicago, is soon to appear on the Jones, Linick and Schaefer circuit. She will shortly appear at the Colonial in Chicago.

[illegible]

## CONTINENTAL ARTISTS COMING

Chinko, the juggler, and Minnie Kaufman, the trick bicycle artist, well known on the English and Continental variety stage, are coming to America in March.

F. W. Stoker is arranging the vaudeville tour. Chinko and Miss Kaufman, although they always appear in the same bills, have distinct acts.

### MISS CALLISH LEAVES BILL

Betty Callish, Sarah Bernhardt's protégé, who appeared at the Colonial last week, left the bill during the week. The Girl from Milwaukee was substituted for Miss Callish.

## NEW ORPHEUM OPENS

The new Orpheum Theater opened in Philadelphia last week. The house is under the ownership and management of J. Fred Zimmerman and M. W. Taylor, general manager of the Zimmerman enterprises, will look after the house and its bookings.

MISS LEON ON ORPHEUM TIME

Delay Leon opened her season on the Orpheum circuit at St. Paul last week. Miss Leon will play the season on Orpheum time. F. W. Stoker is handling the bookings.

EMMA CARUS AS PRODUCER

Emma Carus, according to a report from Chicago, intends to place several acts in vaudeville. Miss Carus is now playing in Joe Howard's A Broadway Honeymoon, and she will make the productions while she is star of the musical comedy.

Winn. Co.: Tem-  
pleton, Mont.  
1. Colonal.  
Temple, De-  
Temple, Rich-  
Arthur, Ga.;  
burg, Pa., 27-  
Orph., Sioux  
B. Co.: Polk's  
27-Nov. 1.  
ka. Co.: Fifth  
Colonial N.Y.  
N.H.C.O. 27-  
tre and Sit-  
kland; Orph.,  
2: Orph., Sac-  
Troupe; Pal-  
meville, Detroit.  
rk Co.: Orph.,  
ains: Colonial,  
rland, Balto.,  
s. Washington.  
ances: Polk's  
0-25.  
Keith's, Wash-  
s. Providence.  
Dane: Keith's.  
Hall: Orph.,  
ames: Orph.,  
mbra, N.Y.C.  
Su., N.Y.C.  
ed Madison:  
Co.: Bronx, N.  
N.Y.C. 20-  
nrv. 27-Nov. 1.  
Orph., Spokane;  
19-25.  
son: Maj.,  
n. St. Louis,  
Memphis. 27-  
Orph., Memphis;  
leams, 19-25.  
nd, Pittsburgh;  
27-Nov. 2: Vic-  
toria, Alabama;  
Hartford, 20-  
Boston, 27-  
Maryland, Bal-  
Hartford, 27-  
o: Keith's.  
e, Sagette;  
aults: Orph.,  
anch: Orph.,  
1. Tampa, De-  
Co.: Orph., St.  
Hino., Cleve-  
Pittsburgh, 20-  
Chil., 27-  
and Pando;  
arch: Hino.,  
25: Keith's.  
Fallor: Bush-  
St. Louis,  
n's s. Toronto.  
Keith's, Wash-  
Richmond.  
Orph., Des-  
Three: Polk's  
olar: Free-  
N. J.  
Syracuse,  
Ottawa,  
Montreal.  
Hino., Cleve-  
land: Keith's, Clint,  
Keith's, Indianapoli,  
WAKEMFIELD, Wills, Hall;  
Proctor's Newark, N.J.;  
Keith's, Clint., 20-25; Orph.,  
B'kira, 21-Nov. 1.  
WALSH and Bentley: Orph.,  
WALSH, Blanche, Co.: Orph.,  
Salt Lake City, 19-25.  
WALTERS, Pio and AIME;  
Shea's, Buffalo.  
WARD and Curran: Polk's,  
Hartford; Polk's, Bridgeport,  
20-25; Polk's, Scranton, Pa.,  
27-Nov. 1.  
WARD Brothers: Colonial, N.Y.C.  
WARD and Weber: Maryland,  
Baltimore; Fifth Ave., N.Y.C.,  
27-Nov. 1.  
WARREN, Percy: Keith's, Cin-  
ci., Keith's, Indianapolis,  
20-25.  
WARREN and Connelly: Orph.,  
Spokane; Orph., Seattle, 19-  
25.  
WATSON and Saming: Orph.,  
Memphis; Orph., New Or-  
leans, 19-25.  
WEBB, Austin, Co.: Orph.,  
Winning: Orph., Augusta, Ga.,  
21; Sherman Grand Cal-  
ifornia, 22, 23; Orph., San-  
monday, 24, 25; Orph., Spo-  
kane Nov. 2, 3.  
WEBER, Charles: Keith's,  
Providence.  
WEICH, Joe: Orph., Spokane;  
Seattle, 19-25.  
WILLARD, Grant: Orph.,  
Denver.  
WENTWORTH, V. and Tady;  
Victoria, N.Y.C. 20-25.  
WEST, Mac: Colonial, Har-  
ford, Va.; Victoria, N.Y.C.,  
27-Nov. 1.  
WESTON and Bernard: Polk's,  
Scranton, Pa.  
WHEELER, Bert, C. O. G.  
Keith's, Columbus; Pennsylvania,  
Atlanta, 20-25.  
WHEELER and Wilson:  
Hartford, Pa. Second, 27-  
C. 20-25; Orph., New  
York, Pa., 27-Nov. 1.  
WHITEFIELD and Jackson;  
Sherman Grand California,  
19; Monroe, Richmond, Va.,  
27-Nov. 1.  
WILL and Kump: Orph.,  
B'kira, 27-Nov. 1.  
WILLIAMS, a d d. Wm.  
Keith's, Phila., Pa.; Polk's,  
San. 20-25; Orph.,  
27-Nov. 1.  
WILLIAMS and Reed: Keith's,  
Phila.  
WILSON and Ashby: Polk's,  
Hartford, 27-Nov. 1.  
WILSON, Dora, Co.: Orph.,  
Indianapolis;  
20-25; Keith's, Clinton,  
27-Nov. 1.  
WILSON, J. Neenah, Wis.;  
Orph., Jacksonville, Fla.;  
Richmond, Pa., 27-Nov. 1.  
WILSON, Jack, Co.: Orph.,  
N.Y.C.; Orph., Portland,  
WINTER, George, Pa.;  
Atlanta; Orph., Chicago,  
Fla. 20-25.  
WINSTON and Stewart: Orph.,  
Salt Lake City; Orph.,  
See, 18-25.  
WISNER, Chas. Co.: Orph.,  
St. Louis.  
WYNN and Wyke: Orph.,  
Baltimore; Keith's, Washington,  
20-25.  
WYNN, Betty: Grand Cal-  
ifornia; Keith's, Clark, 20-  
25.  
WYNNE, Henry, Co.:  
Orph., New York, Wash-  
ington, 20-25.  
WYNN, Ed., Co.: Orph., Wash-  
ington, 20-25.  
WYLLIE, Alex., Orph.,  
Orph., Kansas City;  
Orph., Chicago,  
SANBORN, Geo. Erie: Orph.,  
Tampa, 20-25.  
RYAN, Will: Boro. St. Louis



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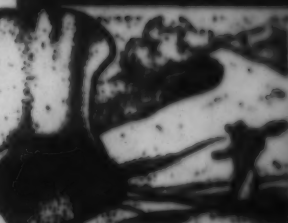
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# MOTION PICTURES

## COMMENT AND SUGGESTION



**W**HAT are the pictures as an art, and what is its future? The casual observer notices the first evidence of art when he sees a director consulting thermometers and barometers, and squinting at the sky, from some outdoor elevation, for the proper light. It is found again when the director is heard warning the actors not to destroy the unity and consistence of the picture by looking at the camera. But important as these signs are, they are only incidentals when the more serious work of the pictures begins. The director may sit before a vacant setting for half a day or more, studying it with half-closed eyes and planning out the artistic details. It is his work to visualize in the creative sense; and wonderfully well he does it, many times. The stage must be balanced; the actors must be uniformly and at the same time naturally distributed; too many must not be on one side at once—unless, perhaps, there is a heavy piece of furniture or other object to even up on the other side. Important actors must be kept in view, and the crossings (when one actor crosses in front of another) must be carefully manipulated. These are but a few of his many problems, multiplied when the setting is the natural one of the great outdoors.

Observe, if you will, some of the better pictures. See how they violate a most cherished belief of the amateur photographer by taking pictures against the sun; the shadows come toward you, and there is a resultant delicacy of shadow and beauty of contour that was wholly lacking in the pronounced blacks and whites of the earlier motion photography. Even intermediate colors may be recognized in their orthochromatic values. This is the result of a careful study of chiaroscuro. Again, see how the monotony of the black and white has been obviated. The iris of the eye is easily tired by adjustment to the varying proportions of simple light and dark. So the modern picture makers have assigned a distinct color, a single tone, to each scene in a length of film. Thus the snow scene is crisp and cold in pale blue, the moonlight takes a deeper shade, the young Spring day is seen in green, the Summer in sepia, and so on, a method that produces beautiful results as long as it is employed with careful moderation. The control of the amount of light entering the camera lens is another opportunity that has been profitably taken advantage of, mainly for marvelous effects of atmos-

phere and distance. The directors have availed themselves of the other mechanical peculiarities of the moving picture machine in the same way. It is the development of a pictorial technique that is producing artistically well-composed results upon the screen.

But there is another technique that is far more important. That is the technique of the moving picture play itself. The moving picture play moves in obedience to the same laws that govern all dramatic

future for a significant step forward. It may be done for love of art, and the work upon it may be as long as that devoted to the making of the legitimate play; but its practical value will more than repay the colossal effort of the same kind. So, more time must be spent upon it than is given now, and greater inducement must be held out for its production. The man who devotes his life to the development of art should be compensated when he applies art. It remains to be seen how soon business economy will permit that encouragement. It will not be to-morrow, nor yet within the year, but it will be done some time, and the interval between then and now is steadily decreasing. In the meanwhile the moving picture will find hard going. But it is safe to say that the mechanical period has been passed, and that today is the beginning of the intellectual stage that will work the highest achievement of the form.

**B**Y the looks of things, if the various minor branches of censorship keep on, the moving picture industry will have to be hobbled in all directions to meet a universal success. Scenario writers will have to work with tied hands, actors with shackled feet, more than sixteen pictures to the foot will have to be shown to keep things from going too fast, and even the stream of nickels entering the box-office may be compelled to slacken pace. A member of the Ohio State Board is quoted in an interview as being desirous of barring gambling, suicide, the use of intoxicants, murder and the use of fire-arms in pictures. A further report says that after Nov. 4 nothing sensational may be depicted on Ohio screens. The thesis may be suggested—that is, a man may be seen in an evident alcoholic stupor and another picture may show that he had been shot or stabbed, but "movie" patrons are not to see the acquiring of the stupor or the shooting or stabbing. On Oct. 6 the authorities of the District of Columbia decided that prize fights moving pictures are unlawful, the specific one concerning the question to be brought to trial. Washington, by the way, sanctions Sunday theatrical performances. There is nothing more irritating to a man earning his bread and butter than to have casual, incompetent persons interrupt or hamper him with whimsical fol-de-rol. The very gravity of the situation upon which a picture censor passes judgment should make him conscious of his responsibility.

THE FILM MAN.



MARGUERITE BISSIER,  
Of Pathe Freres.

White, N. Y.

forms, but its technique is different because the effect is different, and technique is simply the means to an effect. That point of difference is the speechlessness of the cinematographic picture. With that special limit to its means of expression, is the corresponding difficulty in the writing of its best form. As in the legitimate drama, it is called upon to plunge its audience in *media res*; and the only proper way to tell what happened before the picture started is to show it objectively, before the eyes of the spectators, and not by that convenient makeshift, the printed explanation shown between pictures. Just how the picture is to open "in the midst of events" and, at the same time, show scenes out of the past, is a problem awaiting the more ambitious workers.

The moving pictures of to-day are wonderful, but they stand room for improvement. That improvement is being made constantly by the better firms. If the moving picture does not obey the demands of dramatic law, all of its advantages and its absolute freedom of changing scene (whereby it may have ten miles of genuine perspective as easily as it may have a moving steamship) will avail nothing. It must be about some one thing in its completeness, and tell that thing intelligibly and interestingly. In short, it must conform to every principle of the best always, now and ever demanded by the minds of the spectators, the only real source of every dramatic requirement.

Here is where the future of the moving picture may be found. One might be disposed to qualify that statement by calling it the residence of the best only, and hoping for the future; but man has so much genuine ambition to do and to do well that at least an approximation of the best will certainly be attained. The peculiar structure of the moving picture scenario demanded by the lack of the spoken word should be accomplished once at least in the near



FRANCIS X. BUSHMAN,  
In "The Way Perilous."—Essanay,  
General Film Programme.



EDWIN AUGUST,  
In Bison Films.

Metropolitan, New Orleans.

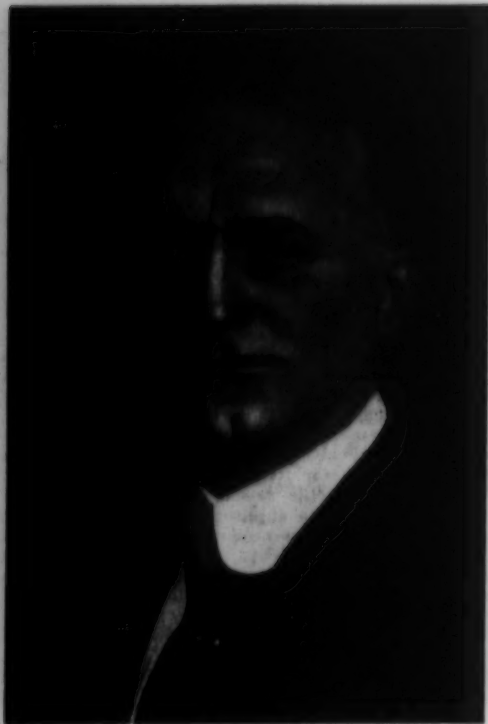


## EVOLUTION OF THE MOTION PICTURE

## XII—THE MANUFACTURE OF FILM

## AN INTERVIEW WITH GEORGE EASTMAN, OF THE EASTMAN KODAK COMPANY, OF ROCHESTER

By FREDERICK JAMES SMITH



GEORGE EASTMAN.

THE motion picture was made possible by George Eastman, who gave film photography and the kodak to the world.

One of those singular coincidences that are almost of cosmic significance found several master minds blazing the way towards the motion picture at the same moment. Thomas A. Edison was in the midst of his experiments. He required a transparent, flexible film, combining good photographic quality with tensile strength. The Eastman film appeared at the psychological moment.

Mr. Eastman's devotion to photography goes back to the old "wet plate" days, when the amateur's traveling outfit, with its dark tent, silver bath, water barrel, tanks, glass plates and other cumbersome paraphernalia, assumed the proportions of an army transport wagon. Physical and technical difficulties hedged the field of photography.

Mr. Eastman conquered, but the tale of his uphill fight as a youthful dreamer and enthusiast is of unusual interest. "I hired a local photographer to coach me in the 'wet plate' process," he said in relating the story of his career to me. "Having mastered the rudiments of the 'dark room' art and discovered the delight of photography in practice, I began to experiment. To simplify the burdens of the amateur was my original object, but the success of my experiments with a dry plate turned my attention to the possibilities of the manufacturing side."

Mr. Eastman was a young bank clerk in Rochester when he began his experiments. He worked in the bank by day and in the "laboratory," a room which he had fitted up over a music store, by night. Like Mr. Edison, Mr. Eastman seldom indulged in sleep during his experimental work.

Indeed, the film manufacturer has an extraordinary capacity for work, which finds him, at the age of fifty-nine, nearly forty years after the days of the first experiments, a veritable dynamo of energy and enthusiasm.

The clerk retained his "job" at the bank until his dry plate business grew to such proportions as to demand his entire time. That was along in 1881. A few years later he began to seriously investigate the field of film photography.

The idea of film photography was not new. In fact, it dates back to 1864. However, technical difficulties had prevented anything like a successful solution of the problem before Mr. Eastman began his work.

A roll film of coated paper, on which the photographic emulsion was spread, followed by the famous Eastman "stripping film," were successive steps in the evolution of film photography. Far from perfect, they nevertheless proved something of a solution to the mechanical part of the amateur's problem, which Mr. Eastman still had in mind. In the "stripping film" the emulsion was so made that, when immersed in water, the photographic image was floated off and transferred to a gelatin skin. This yielded a perfectly clear, transparent negative, but the intricate process practically barred the amateur from undertaking the developing of his own films. The real goal was reached in 1889, when Mr. Eastman announced the success of his experiments with nitro-cellulose, soluble cotton, as a film base.

The bare narrative of these gigantic strides gives, of course, little hint of the years of search and patient

George Eastman's experiments to obtain a transparent and flexible film were successful in 1889.

The 24,000 theaters in the United States show 96,000,000 feet—18,000 miles—of film every night. As the terms of release limit the life of a film to six months, the annual film consumption is almost beyond conception.

The Eastman Company makes 95 per cent. of the world's film.

Its capacity is 250 miles of film per day.

6 to 7 tons of pure, specially refined silver bullion are used every month by the Eastman Company.

groping, the alternating hopes and discouragements that made up the inventor's life before the goal was reached. Mr. Eastman does not like to talk of the personal side of his experiences. "Photography is still in its infancy," he declares, "and it is much too soon to indulge the reminiscent mood."

Before outlining the methods of film manufacture at Kodak Park, the Rochester home of the Eastman Company, it is interesting to give a slight outline of the vastness of the motion picture business. There are approximately 24,000 motion picture houses within the boundaries of the United States. Film comes in the form of narrow ribbon, a thousand-foot reel being the standard length of a photoplay. A thousand-foot film runs about fifteen minutes. Assuming that the average entertainment is an hour in length—and this is lower than actual figures would probably prove—four films, or 4,000 feet of film, make up the daily programme of each house. Consequently, we find that the 24,000 houses in the United States show 96,000,000 feet—18,000 miles—of film every night. As the terms of release limit the life of a film to six months, the annual film consumption is almost beyond conception. Since the Eastman Company handles ninety-five per cent. of the world's film, its capacity and resources are necessarily in proportion to the tremendous consumption of output.

The capacity of the Eastman plant for the manufacture of "cine"—motion picture film—alone is one and a quarter million feet (250 miles) of film per day.

Holding these figures in mind, a conception of the growth of pictures can be obtained by relating a story told me by Lyman H. Howe, the pioneer traveling film exhibitor. About seventeen years ago he lost

in a fire all of the films used during his performance. To duplicate the programme—which had been chosen abroad—was impossible, but he hurried back to New York. In the metropolis he found, by luck, that a small shipment of foreign films, mostly of the Lumiere make and of the fifty-foot length, had just arrived by steamer. He hastily purchased the entire shipment—every bit of available film then in America—and started on tour once more.

With the aid of Mr. Eastman's experts, I am able to present an outline of the making of film. The transparent film base upon which the photographic emulsion is spread is a pyroxylin compound, obtained by treating a form of cellulose, usually cotton from which the oils have been extracted, with a mixture of nitric and sulphuric acid. This reduces it to what is technically known as cellulose-nitrate. The nitrating process does not alter the appearance of the original cellulose, although chemically it has become materially altered and is now soluble in various mixtures, which would be without effect upon the un-nitrated cotton.

After a thorough washing, requiring two weeks, the cellulose-nitrate is put into large revolving drums and solvents added. The drums are sealed up and revolved for a period of several days. The huge drums or barrels have a capacity of 4,000 pounds each, and as there are fifty to sixty of them installed in the Eastman plant, from 200,000 to 300,000 pounds of material can be treated at one time. The resulting solution, which has the consistency of syrup or extracted honey, is pumped through mechanical filter presses to render it absolutely free from dirt, dust or foreign particles.

The mechanical problem of converting the mixture into sheets of the requisite thinness is solved by pouring the transparent solution upon forming and drying rollers, with highly polished surfaces. This forms a continuous flexible sheet of glass-clear transparency. As the film must be absolutely uniform in thickness, these operations call for extreme care in handling and mechanical facilities of scientific accuracy. While the standard thickness of film base is from 5/1000ths to 5 1/4/1000ths of an inch, the degree of accuracy obtained at Rochester is such that the variation does not exceed 1/4000th part of an inch in sheets or webs measuring over 2,000 feet in length and 3 1/2 feet in width.

For convenience in handling, the sheets are placed on cores in large rolls, much the same in size and form as rolls of printing paper, and in this form are sent to the sensitizing rooms. So far the operations have taken place in daylight. But, since the photographic emulsion is highly sensitive to light, the coating and remaining processes must necessarily take place in a dark or ruby lighted room. The coating applied, both film base and emulsion are left to become hard and dry.

It only remains to slit the roll or web into strips of the width necessary for moving picture cameras—1 1/2 inches. These strips are then wound on small



ENTRANCE TO KODAK PARK,  
The Rochester Home of the Eastman Kodak Company.



wooden cores, usually in 400-foot lengths, wrapped in paraffin paper and tinfoil and packed in sealed light-proof boxes. In this form the film is shipped to the motion picture producers.

Kodak Park is a tract of 140 acres, with about 15 acres laid out in trees, shrubs, and lawn. There are 75 buildings of modern fireproof construction, representing 50 acres of floor space, and housing 4,000 employees.

Kodak Park maintains its own silver nitrating plant, because there is no silver nitrating plant in the world large enough to fill its wants. Next to the United States Mint, Kodak Park is the largest user of silver bullion in the world, six to seven tons of pure, specially refined bullion—one-third of the entire product of the American mines—enters its gates every month. The acids for nitrating purposes are manufactured and stored in the park. This control of production is necessary to maintain a uniform standard for sensitive products.

The park also maintains its own immense refrigeration plant. Refrigeration may seem a long way from the subject of film manufacture, until it is explained that the sensitizing rooms must be kept absolutely free from moisture and that refrigeration is the most scientific known method of dehumidifying, or drying, air. The refrigeration plant at the park has a cooling capacity equal to the melting of 4,000 tons of ice every twenty-four hours, and, with the possible exception of one of the big packing houses and a brewing concern, is the largest single ice plant in the country.

The most interesting place in Kodak Park is undoubtedly the experimental laboratory. "Shut in from all the world without," Mr. Eastman's experts work within its ivied walls, which speak of tranquillity and repose rather than great scientific endeavors. Here takes place the work of testing and making technical experiments. Here, too, the more serious problems of research—the scientific investigations upon which the future of the industry depends—are studied. Since Mr. Eastman's theory is that photography is still in its infancy, the laboratory has at its command the most skilled experts as well as the best experimental equipment obtainable.

Mr. Eastman recently purchased the American rights to the Gaumont color process. His experts are now engaged in mastering the details of the process and making plans for the manufacture of film for color work.

In the Gaumont process, three negatives, instead of one, are made simultaneously with every exposure; one negative for each of the three primary colors, blue, green, and red. The emulsion used on this film is panchromatic, sensitive to all colors, and each of the three lenses has a separate color screen, one of blue, green, and red. From these negatives, positives are printed in the regular way and projected in a machine that, like the taking camera, has three lenses, each with a color screen or "filter," one of blue, green, and red. When the three pictures in these primary colors are superimposed upon the screen, the resultant effect runs the gamut of color and tone.

When an observer pauses to think that in a few years the motion picture has grown from a mere box, through the peephole of which we gazed and marveled at animated pictures, the growth of the business can be vaguely conceived. Mr. Eastman was one of the few who looked into the crystal and read the future. He founded Kodak Park and became the world's pioneer film manufacturer. With no precedents to guide the way—even no industry to furnish comparative figures—it required courage, foresight, quick thinking, and indomitable energy.

Mr. Eastman had all these—with the faith and the purpose.

#### NEW HOUSES

The new Provincial Theater opened in Saskatoon, Can., recently.

In Windsor, Can., a new picture house opened last week on Wyandotte Street, and another on the same street in Walkerville suburb will be opened shortly.

London, Can., is to have a fine new picture and vaudeville theater soon. John Griffin, of Toronto, has secured a fifty years' lease of a corner property, 110 feet by 140 feet, opposite the new City Hall, and plans are being prepared by a firm of architects in Rochester for a house to cost \$125,000, with a seating capacity of 2,500.

Plans have been perfected and every detail worked out for the erection in Spokane, Wash., of a moving picture establishment that will represent a capital investment of close to \$200,000. August Paulsen, Spokane mining millionaire, owner of the Paulsen Building, will build the structure, and Frank W. Smith, of Spokane, and D. P. Dignan, of Los Angeles, an experienced and successful showman, will take over the property for a long term of years. The building will be fireproof in every detail, with a modern ventilating plant.

The Orpheum Theater, in Newark, Ohio, opened Oct. 1 with vaudeville and moving pictures. Harry Elden, manager.

The Magnet is a new Lincoln, Neb., picture house.

George Smally has opened a picture house in Springfield, Ill. The house seats 200. Licensed pictures are shown.

The new opera house now under construction in Bainbridge, Ga., has been christened The Callahan.

The Star, a new Hartford, Conn., picture house, opened Oct. 1. Licensed films.

The American Theater, on which the Advance Amusement Company, of Portland, Ore., has taken a long-time lease, opened its doors as a 10-cent moving picture theater

Sunday afternoon, Oct. 4. The first announcement regarding its future was made by Thomas J. Newlin, who, with E. H. Conley, has been in the city several weeks preparing for the opening under the new régime. Although the theater opened with moving pictures, it will be in time, according to Sid Hart, traveling manager of the Advance Amusement Company, a "pop" vaudeville house.

The Trustees Company, of Spokane, Wash., has made application before the City Council to remodel the Eagle Building for a moving picture theater, which, it is stated, will be the largest and most modern Class A picture house in the city. It is to be known as the Peerless Theater. The major portion of the stock of the Peerless Theater Company has already been subscribed by Spokane men, and, it is stated, the company will be incorporated for \$100,000. O. E. Shomberg will be manager. More than \$75,000 will be spent in remodeling and equipment. Steel and concrete construction will be used in fireproofing the floors, walls and ceiling, while the main floor and one balcony will have a seating capacity of 1,100. The main auditorium will be finished in marble, and on each side of the screen will be located space for organs. The management plans to open the theater for business within six months.

#### JUDSON SPRINGS A SURPRISE

In the fraternity of picture reviewers who gather together in the various projecting rooms to see the new releases there is a quiet, attentive gentleman who represents one of the weeklies. Never obtrusive, yet responding to approach with the sort of clean fellowship which men like, Hanford



HANFORD CHASE JUDSON.

Chase Judson has a wide circle of friends. They were surprised the other day to discover in the list of publications by Stewart and Company, a New York firm, a volume of unusually graceful poems with his name as author. The title is "Songs Toward the Sunlight." It comprises some fifty pieces of varying length and style.

One ordinarily approaches a new book of verse with a sort of apathy, for the old days when poetry was vigorous and true seem forgotten in the jingles of the modern rhymster; but one cannot cross the threshold of Mr. Judson's book past the simple dedication to his mother, without feeling ready to say—even in the memory of Scott and Moore and even Wordsworth and Shelley—that poetry still lives. The verses show the utmost versatility of thought and style, from "The Song of a Hermit Thrush" to the series of "Factory Poems," and further to "On the Caribbean Sea." Best of all, a strain of real optimism runs throughout. Mr. Judson does not play in a minor key, and his work is for people who live and who want the best in life.

Mr. Judson was born at Dobbs Ferry, N. Y., a nephew, by the bye, of Hamilton W. Mabie. His early education was acquired in the preparatory schools there and in the Westbury School, now at Simsbury, Conn. In 1903 he entered the Columbia School of Mines, where he got the degree of Electrical Engineer. His business career began as meter tester for the Edison Company. Then the Spanish-American War broke out, and he joined Griffin's Engineering Regiment, which did such splendid service in Porto Rico in building docks, roads, and bridges. After the war he went with the General Electric Company, giving up this connection for literary work. He has been editor of *Motor Car* and associate editor of *Psychotherapy*. He has contributed much verse to *Scribner's*, *Outlook*, and the *Springfield Republican*.



#### \*\* A PROPOSAL FROM—NOBODY

Being the Fourth Story of "Who Will Marry Mary?" Produced in Collaboration with "The Ladies' World."

Mary unwise flirts with a handsome half-breed guide while visiting in the Maine woods. The guide, who is a trifle unbalanced mentally, becomes insanely infatuated with her and attempts to force a hut where he draws a huge knife and threatens to kill her if she refuses to marry him. A member of Mary's camping party, arrives just in time to save her after a struggle with the guide. She returns to camp and he is about to propose when she receives news that her fortune may be lost. Then he loses interest.

Released Saturday, October 25th.

#### COMING TWO REEL FEATURES

##### \*\*\*THE FOREMAN'S TREACHERY

Produced in Wales.

The famous mountain scenery of Wales makes an ideal background for this stirring tale of the mines. The wild ride down a mountain side in an ore car and a tremendous blast in which the foreman, a thief and a murderer, meets his deserved fate, are two important features of the film.

Released Friday, October 17th.

##### \*\*\*SILAS MARNER

Adapted from the novel by George Eliot.

A faithful interpretation of the great novel that made George Eliot famous. A strong cast has put all the pathos and dramatic action into the story of the old miser, whose life is almost wrecked by Squire Cass's weak and villainous son.

Released Friday, October 24th.

##### \*\*\*JANET OF THE DUNES

By HARRIET T. COMSTOCK.

A story of a city man who marries a country girl, tries to force her and finally deserts her. She returns to the country and dies there leaving a little daughter. Years later, the man returns, but does not know his daughter until she is engaged to one of his friends. Then he atones for his desertion.

Released Friday, October 31st.

#### CURRENT SINGLE REEL RELEASES

##### \*\*TWICE RESCUED

Showing a thrilling leap from a rowboat to a speeding motor boat. Released Saturday, October 12th.

##### \*\*HIRAM GREEN, DETECTIVE

A screamingly funny "rube" detective story.

Released Monday, October 20th.

##### \*\*REGINALD'S COURTSHIP

A pathetic tale of a boarding house star and his lost pocketbook.

Released Tuesday, October 31st.

##### \*\*HIS FIRST PERFORMANCE

(On the same reel.)

##### JAFFA, THE SEAPORT OF JERUSALEM, AND ITS ORANGE INDUSTRY

Released Wednesday, October 22nd.

##### \*A HORNET'S NEST

Stung! A case of mistaken identity.

(On the same reel.)

##### ACROSS SWIFTCURRENT PASS ON HORSEBACK

Released Monday, October 27th.

##### \*A DAUGHTER OF THE WILDERNESS

A thrilling story of the Canadian woods.

Released Tuesday, October 28th.

##### \*THE HORRIBLE EXAMPLE

A cruel blow is delivered to the prohibition cause.

Released Wednesday, October 23rd.

\*One sheet posters. \*\*One and three sheets. \*\*\*One, three and six sheets by the Morgan Lithograph Co.

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## THE LONDON STORIES MIX-UP

Close-Up View of London-Bosworth-Horkheimer Situation—Other Coast News

LOS ANGELES (Special).—There are so many dissolves in the London-Bosworth-Horkheimer drama that one is puzzled to follow the story. Immediately after the writer had sent to press an item to the effect that Hobart Bosworth and his new Los Angeles company was sailing ahead with all of the Jack London rights in tow, the Balboa Amusement Company, in loud voice, announced that it had previous rights. The Bosworth company went into the Federal court to suppress any Balboa ambitions, especially in direction of *The Sea Wolf*. The Federal court, a few days ago, dismissed the injunction suit in favor of the Horkheimer interests, declaring that there was too much "information and belief" in the complaint and no proof of copyright. It seemed merely to be an issue between two State corporations also, which would bar it from Uncle Sam's halls of justice. Immediately the Balboa company filed suit against the Bosworth concern, using the Superior Court, claiming film rights to the "Wolf," which seems to be at two doors instead of one, as each company has filmed the story. Mr. Horkheimer also avers that suits for alleged defamation of character will follow. A multiple-reel court proceeding seems imminent.

If there are juvenile leads and ingenious leads repining in the Eastern world over the fact that they are artists in film work without suitable occupation, they might open correspondence with a few of the larger studios here. However, honest-to-goodness actors who can deliver strenuous goods in all lines are desired only. Those of limited experience who cannot prove their worth by past performances should not apply.

Bessie Ryton has returned to the Selig studio, Edendale, after a siege in the hospital. She now will be able to lead in the big feature, *The Cherry Pickers*, to be put on immediately by Director Colin Campbell.

Constance Crawley and Arthur Maude are featured in *Mary Magdalene*, at the J. A. C. studios. Mr. Maude is directing.

Hobart Bosworth and company are in San Francisco taking scenes for the story, *Martin Eden*, the second of the Jack London series. Herbert Hawlinson is playing Arthur, Martin's brother.

Winnifred Greenwood has a role showing her progress in age from seventeen to seventy in *Where the Roads Fork*, an American feature in two reels. There are thirty changes of costume for the actress. Being a woman, she should not worry.

Harry Pollard, of the Universal, was so successful with his *Freckles* story that he is to make a series. He plays *Freckles*, while the pretty Edna Mason plays opposite the director. W. E. WING.

## JOHN J. MCGRAW IN "TALKIES"

John J. McGraw, manager of the New York "Giants," will soon be seen and heard in Edison Talking Pictures, a contract having been signed with him by the Edison Kinetophone Company for a picture which will be made and released in the near future. A highly interesting scenario, which introduces Mr. McGraw in uniform and later in evening dress, has been prepared, and is now in rehearsal.

Inquiry at the offices of the Edison Kinetophone Company, 10 Fifth Avenue, New York, elicited an emphatic denial of the published reports that the road shows operated by the company are being withdrawn. The twenty which have been playing for some time are still out and booked for several months ahead. Besides, as new subjects are added monthly, many of them are playing return dates.

## USE CHURCH FOR THEATER

The church formerly used by the Epworth M. E. congregation in Brooklyn on De Kalb Avenue, near Bushwick, is to be converted into a moving picture theater, according to plans filed by Harde and Short, architects. At a cost of approximately \$10,000, the structure will be altered to seat 600 persons.

## FILMS SHOW INSANITY CASE

The Clearing House for Mental Defectives are using in their exhibit in the Metropolitan Arcade, New York, a film showing the evil in permitting mental defectives at large and the consequent need of segregation. The pictures have aroused great interest. One purpose of the exhibit is to bring the influence of public opinion upon the Board of Estimate, to obtain appropriations for an enlargement of the human conservation work done at Randall's Island.

## PICTURES IN SCHOOLS

The opening of the free lecture season in New York, under the supervision of Dr. Henry M. Lippaiger, is remarkable, among other things, for the number of motion pictures being used by the lecturers. Heretofore, when pictures have been proposed for use in public schools and other small centers, there has been objection on the part of the Board of Fire Underwriters. But now arrangements have been made whereby the objections of the board have been met and pictures may be shown in most places. Last week they were used in four centers.

## HOUSES LEFT WITHOUT LIGHTS

A lesson in being prepared for emergencies was given one night last week, when the greater part of Bronx Borough, New

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The Horrible Example—Oct. 29

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## WITH THE EXHIBITORS

Cleveland Local Quits League in Huff—New York Convention Opens To-Day

Claiming that the attitude of President Neff has held their body up to ridicule the members of the Cleveland local of the Motion Picture Exhibitors' League of America, have withdrawn from the parent body. The split came over the desire of the Cleveland men to make a friendly test case of the new Ohio censor law.

Little trouble is expected at the convention of the New York exhibitors, which opened to-day at Rochester. Both factions of the exhibitors are represented, however, and it is not safe to prophesy entire peace.

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## PICTURES FOR INSANE

The Nevada Hospital for Mental Diseases and infirmities is exhibiting four films a week for the amusement of their patients. The cost of the necessary equipment approached \$1,000.

York city, was left in darkness owing to a breakdown at the power house. At William Fox's Crotona Theater, a house largely devoted to pictures, a thousand persons in the audience, mostly women and children, were in darkness for a quarter hour, at the end of which time they were dismissed. Ushers with candles and lanterns showed the way out.

## "SOLDIERS OF FORTUNE"

Augustus Thomas, Richard Harding Davis and a large party of actors, directors and others have sailed for Cuba, to take pictures for the All-Star Feature Corporation's forthcoming production of *Soldiers of Fortune*. Permission has been secured from the Government to photograph American battleships now at that point. Winifred Kingston, well known as a clever actress in support of noted stars, has been engaged to play Madame Alvarez.

William F. Haddock, one of the best known directors in America, has been engaged by Augustus Thomas to assist him in the staging of *Soldiers of Fortune* for the All Star Features. The engagement of Mr. Haddock, which is for this one production only, was rendered necessary because of the fact that Lawrence McGill, who regularly assists Mr. Thomas, will be detained in New York finishing up the work on *Checkers*.

Sol Lesser now controls State's rights to Arizona for eleven Western and Pacific Coast States, having added Utah, Colorado, Wyoming, and New Mexico to his previously acquired territory. In addition to the four States above mentioned, Mr. Lesser, operating as the Northwestern Feature Film Company, controls Montana, Oregon, Washington, and Idaho; while operating as the Golden Gate Film Exchange, he controls California, Arizona, and Nevada.

## JOHN DACY SUES PILOT

A scenario for a single-reel picture written by Helen M. Hendricks and called *The Green-Eyed Monster*, is the subject of a suit brought by John Dacy, a former theatrical man, against the Pilot Films Corporation. Dacy alleges that the Pilot people used the scenario which he submitted to them, without permission or right of purchase. He claims \$2,000 damages. The case promises to show up many details in the way scenarios are purchased and handled.

## WORLD SPECIAL ENLARGES OFFICES

The original headquarters of the World Special Films Corporation have been found too small for the needs of the company. They have taken the suite of offices in the rear of their present quarters, which gives them one-half of the ninth floor of the World's Tower Building. A projecting room is being fitted up which promises to be one of the finest in New York. This company has just bought the American rights to *Protea*, the five-reel feature picture.

## E. MASON HOPPER RESIGNS

E. Mason Hopper, who has been producing comedies for the Essanay Company for several years, has resigned. Mr. Hopper has been desirous for some time of coming East to produce, and shortly after his arrival in New York signed with the Universal Film Company to produce Imp comedies.





"THE RATTLESNAKE."—LUBIN TWO-REEL, GENERAL FILM PROGRAMME.

## NEW SERVICE SUCCESSFUL

### Exclusive Programme of General Film Welcomed by Exhibitors

The announcement made last week by the General Film Company that Exclusive Service would become a fact on Oct. 13 was received with much enthusiasm. Over three hundred letters of request for rates and information were received at the special offices of the Exclusive Department at 71 West Twenty-third Street, New York, the sixth day following the publication of the Exclusive Service advertisement in the trade papers. These letters, which continue to come in, bear postmarks of cities and towns in every section of the country.

Perhaps the most interesting development of the General Film's new scheme, as evidenced by the character of the letters received to date, is the interest which it has aroused in the ranks of the so-called legitimate theaters. Managers of every variety of theater, from opera houses to vaudeville, have responded to the call. It is said that one of the most prominent booking managers in New York has asked for prices on a circuit of 250 theaters which he is prepared to swing over to pictures if he can be assured of absolute protection against competition.

This seemingly sudden determination on the part of the "regular" managers to go over to pictures may probably be attributed to the alarming falling off in business in the majority of the "circuit" houses last

season, to a woeful lack of even passable road attractions with which to fill up booking for the current season, to the fact that, for the first time in the history of the game, it will be possible to secure a regular service of high-class picture programmes that can only be seen in one house in each district for a period of ninety days.

Under the new plan of the General Film Company, a manager will be able to advertise his picture programme as extensively as he pleases and to put over the same amount of publicity as he did for his "dramatic" attraction, with the positive assurance that the business thus created will not be divided with any other house which may be showing pictures. It should also be possible, with a standard high-class programme of single and multiple reels which are as exclusive to his house as any particular play would be, to charge a fairly high rate of admission. In many instances the established prices of the theaters could be successfully maintained. On the other hand, the Exclusive Service plan will in no way interfere with the business and welfare of the regulation picture houses now using Licensed service, as the General Film Company will not contract to furnish either Exclusive Service or Regular Service to any kind of a theater or "house" which would directly conflict with the exhibitors who are already using General Film Service.

#### DENIG WITH PATHE FRERES

E. H. Lynde Denig, for several years with THE MIRROR, has gone with Pathe Freres.

Mr. Denig's work with the Pathe people is to arrange, verify, and supply sub-titles for their releases. The need of expert handling is understood when one sees the wide variety of printed explanations in Pathe films, and appreciates the accuracy of particularly the scientific releases. The Pathe company is to be congratulated on their acquisition of Mr. Denig. THE MIRROR extends him its heartiest good wishes.

#### ZUKOR BACK FROM EUROPE

Adolph Zukor, president of the Famous Players' Film Company, returned from Europe last week. While abroad, Mr. Zukor helped the formation of a \$1,000,000 English corporation to produce and market Famous Players' Films.

#### ROSEMARY THEBY LEAVES RELIANCE

A number of changes are taking place in the Reliance Company. Rosemary Theby is leaving, Irving Cummings left some time ago as was announced, and Miss Havey, the scenario editor, will go to the Lubin

Company. It is said that Manager J. P. Dunning has declared that all guarantees of actors' engagements will cease.

#### STOLEN M. P. EQUIPMENT

Stanley J. Mayer, of Youngstown, O., has a warrant for the arrest of his former partner, John Von Hahn, alias several other names, who was to have shipped their paraphernalia used in showing pictures in various churches, from Detroit to Youngstown. When Mr. Mayer opened the boxes received he found them filled with dirt and broken glass. The cost of the outfit was \$3,118. There were thirty-five reels of films, a lantern, motion picture lens, screen, asbestos lantern house and all other necessities for a traveling show. All traces of Von Hahn and the missing equipment have been lost.

#### "THE WORLD IN MOTION"

Articles of incorporation have been filed with the Secretary of State by the World in Motion, of Glens Falls, N. Y. The directors are A. S. Ford, P. J. Doran, and Sanford S. Eddy, all of Glens Falls. The capital stock is \$25,000, and the company is organized for the purpose of giving moving picture exhibitions.

# RACE MEMORIES

## UNUSUAL PATHEPLAY IN TWO PARTS

A startlingly realistic drama showing rivalry in love in two existences—prehistoric and modern. A scientist in love with a neighbor's daughter, faces the rivalry of a wealthier man who has the father's backing. Falling ill of brain fever his mind harks back to the stone age where, clothed in skins and with the mind of a savage, he contends with the same rival and with wild beasts to secure for himself the same girl, now metamorphosed into a beautiful barbarian.

*Something Different is What  
You Want. This Is!*

Released  
Thursday, November 6th



## FEATURE FILMS ON THE MARKET

## "PROTEA"

Five-Reel Melodrama. Produced by the Melair Company and Released as a Special Feature.

Protea ..... Miss. Josephine Andriot  
The Mel ..... M. Bataille

Multiple-reel photography offers many problems for the manufacturer. Between the fear of lack of action and the pitfall of lurid sensationalism he must walk a straight line. The manner in which the producer has kept to the chalk in this five-reel picture makes Protea a story well worth while. It teems with action, yet the excitement is of a healthy sort that does not repel. International intrigue furnishes the basis of the story. The Minister of Mesania desires to secure a copy of a treaty about to be signed by Kelta and Slavonia, and entrusts the mission to Protea, a woman spy, and her partner, The Mel. To tell how they succeed and then later fight their way back to the frontier of their own country is impossible within reasonable space limits. Suffice it to say that Protea and The Mel both appear in a score of disguises, assumed by the lightning-change method; are captured or nearly so a dozen times, only to escape by daring means that startle and pleasantly surprise the spectator. There is a mysterious house, with all sorts of trap doors and sliding walls; there is a fire, under cover of which the spies secure the treaty; and the climax comes in Protea's leap over an actually burning bridge. Altogether, as may be imagined, the film makes a real thriller that will be talked about by a house's patrons. Acting, photography and settings are up to the standard. The only point for criticism lies in a few inconsistencies, not important, that creep in toward the end.

## "UNDER THE DAISIES"

Adaptation in Two Reels of Helen Griswold's Poem by Mrs. Owen Bronson. Produced by Vitaphone Company, under Direction of Van Dyke Brooke. Released Sept. 27.

Viola Byram ..... Norma Talmage  
John Burton ..... Leo Delaney  
John Mears ..... Harry Northrup  
Viola's Father ..... Van Dyke Brooke  
Lawyer ..... Charles Kildridge

John Mears, dramatic critic of the *Evening Times*, after reviewing John Burton's initial play, receives word from his lawyer that he is heir to a legacy of \$30,000, containing the restricting clause that he does not marry till he is thirty years old. Delighted at the thought of being able to enjoy a rest from his literary work, Mears goes to the country for a vacation. There he meets Viola Byram, a farmer's daughter, falls in love with her, and after several weeks' courtship persuades her to go to the city with him and get married. After their arrival he informs her of the condition of the will: that if he marries her now he will forfeit his fortune. The girl, in her love, trusts him with her future. On the fifth anniversary of his promise to marry her, Mears' coldness to Viola decides her to return home. As she approaches the farm, the thought of meeting her old father overcomes her, and, sitting down in the daisy field, she writes a farewell letter to the man who broke her heart, then commits suicide. The critics attributing the failure of John Burton's second play to the fact that he is unacquainted with life as it is, the young playwright goes to the country in search of real characters. As he wanders through the daisy fields he comes upon the lifeless Viola, and from her letter learns the history of her unhappy love and ending. The dead girl inspires him to base a play upon her life's tragedy. It is produced and scores a success. Mears, reviewing the piece, is overcome by its theme, which struck home. It is the old story of seduction, containing a new provisory clause twist, but is played with such sincerity by the above cast, and mounted and photographed with such attention to detail, that it convinces and moves the observer to its conclusion.

## "THE GIRL O' THE WOODS"

Drama in Two Parts. Produced by the Victor Company. Featuring Florence Lawrence. Released Oct. 17.

A famous woman painter holds an exhibition of her work that is attended by many notable persons. They are much amused to discover on the back of one canvas a crude picture of one man shooting another, but they are sorry to find they have hurt the old lady's feelings. Later she tells a little boy who is her friend just why the incident pained her. Her narrative constitutes the story which follows:

When she was a girl she was of a family of rough squatters living on the woodland of a wealthy man. As they were destructive, he ordered them off. They would have gone but for the girl, who stood her ground and defied the sheriff and his men. She is passionately fond of drawing. The rich man is asked to send some one who will get the squatters away, and he sends his son, whom he regards as a bit lazy but who is devoting his whole time to art. This young man arrives on the spot and at once begins work with his brush. The wild young girl finds his easel, brushes, palette, and so on, and carries them off to practise herself. He finds them and her, and when her trust of him

is established he gives her her first lesson in painting. Their odd friendship ripens into love. But presently she learns that he is the man who is to drive her people out of the woods. Her people, learning the same thing, set out to shoot and kill the young man. Then her love of him awakens and she goes to warn him. She cannot write, so she draws a picture on the back of his canvas as it stands on the easel, showing one man shooting another—the picture found at the exhibition. But a man shoots the young fellow, and he falls. The girl throws herself upon his body, kissing him and protesting her love. But she is dragged away, not knowing whether he is living or dead.

And now she is old, having only her memory of him. She goes to visit the old scenes. There, haunting the same spot, is her lover, old like herself, but young in heart. They are united.

This is unquestionably one of the finest pictures ever released through the Universal Exchange. It is of high quality in every

and quite effective. The battle scenes are realistic. Edwin August is his own capable self as the Confederate soldier, while his support is very good indeed. Photography is satisfactory.

In two reels.  
The Flight From Justice (Great Northern, Sept. 9).—A cashier, unable to account for a deficit, realises he will be punished, so goes to another country. Mr. Pinner, chief of the detective staff, is put on the case. Among the young man's effects he finds a photo of a young girl which he presently discovers through the photographer is that of Emily, the young man's fiancée and daughter of a wealthy man. The refugee has communicated with her by means of a cipher telegram, which reads one way and means another. Mr. Pinner secures this. It seems to ask her to meet the sender in London. So Mr. Pinner makes Emily's father put up a bond of \$2,500 that she will not leave the country, and sends an assistant to keep the appointment. Then he discovers the cipher, and decides to go himself. At the train he discovers Emily ready to depart. He takes a seat with her. By a ruse, she escapes him, and, going to the roof of the mail car, is helped by the device used to exchange mail bags to a train going by. Mr. Pinner telegraphs the nearest station, and she is apprehended. They continue the



A SCENE FROM ESSANAY TWO-REEL DRAMATIC SUBJECT, "DEAR OLD GIRL," RELEASED OCT. 10.

particular. Not nearly enough praise may be spoken of Florence Lawrence as the girl and then as the old lady. Her vivacity, her sincerity, the thoroughness of her work in carrying out a well-rounded conception, raise the picture far above what it would be—even with its excellent construction—with-out her. The story is unusual. It is clean. In short, there is an indefinable air of sweetness about it despite the violence of its situations, that will be remembered long after seeing it. It is the first of the new Florence Lawrence productions.

Barriers of Fire (Bison, Oct. 18).—Barriers of fire are placed about Confederate troops by Union soldiers. The Confederates are out of ammunition, and no one can be found who will drive the powder wagon through the flames. But Edwin August finally volunteered, and does get through. The bridge over which he crosses is blown up, but he gets the ammunition safely to the men, and the day is saved. After that he becomes separated from his company, and finds himself in the woods hunting and being hunted by a Union soldier, who has strayed from his comrades. At last he shoots and kills the Union man. From there he seeks shelter from pursuers in a house, which happens to be the home of the man he has killed, where the wife and baby are. The widow hides him, and while he is concealed and the house is filled with enemies she discovers that he is the man who killed her husband. But, realising it is the fortune of war, she helps him to escape. After the war he returns to his home and sweetheart. There are two distinct stories here, one of the powder wagon and the other of the Union soldier's widow. Nevertheless the various situations are interesting in themselves

journey. The ascending cashier meets the train, and is caught. But Mr. Pinner is not violent. He secures rooms for them at a hotel while he notifies Emily's father that, inasmuch as she has left the country, the bond is forfeited, and if out of the sum of it, he will pay the young man's deficit, and give his consent to their marriage, he will call the case off. The father yields, and all is well. The couple go to America for a fresh start. An excellent melodrama as far as situations are concerned. As a whole, it is not as compact as might be, being somewhat clumsy in getting started, but compensation is found in admirable acting and photography. In three reels.

The Hanging (Broncho, Oct. 15).—A party of settlers on a Western desert have been led into an ambush and deserted by their guides. Water is almost gone, so they make the penalty for stealing water death. A young man steals twice for his wife and boy, and is sentenced to die. By lot Jim, his own brother, is chosen to shoot him. The brother lets him go, however, bidding him never to return. Then the members of the party die, one by one, the Indians watching their sufferings from nearby. The worthless brother is shot by Indians and killed. Jim and his little niece, whom he has taken charge of, are saved by troops, while his nephew is captured by the Indians and adopted by them. Later a wounded Indian is found near the stockade and Jim recognizes his nephew. The nephew is told of his real birth. Blood tells, and by a ruse he leads the Indians away from their attack on the fort and thus saves the garrison. A picture that is a graphic presentation of life in a great wilderness, but that seems diffuse because it is not made very clear that the nephew is the son of the worthless brother. As usual in a lot of this make, the battle scenes are carried off with much realism and effectiveness. It makes a good offering, with sincere acting and unusual photography. In two reels.

From the Beyond (Relair, Oct. 15).—Professor Lodge, physicist and investigator of spiritualistic phenomena, arouses great interest by announcement of his communication with the beyond through the medium of his daughter Nora. A Professor Nevins discredits Lodge by having two negatives made and offered as evidence that Lodge produced his spirit photographs by double exposure. Lodge, who has discovered the secret of artificial, temporary death as practiced by the Hindus, determines to vindicate himself, and secures the aid and co-operation of his assistant, Myers, who loves Nora. A report is spread that Lodge and Myers have gone to Canada. Myers goes, but Lodge drinks his secret fluid and remains dead for one month in a sarcophagus in his laboratory, the case being sealed to prevent discovery. From Canada Myers circulates a report of Lodge's death in a hotel. Mrs. Lodge's spirit then appears to Nevins and frightens him by undeniable evidence that there is life after death. Nevins has Myers arrested for murder. The time arrives to release Lodge, and Myers cannot go. Nora goes into a trance, and her spirit appears to Myers in a hotel where he is hidden. She releases him and he arrives at the court just in time to free Myers, who is about to be convicted of murder. Nevins, dying, confesses his wrong and has Lodge elected to his place in the National Society. This is a real feature picture, having novelty of conception excellent acting and photography. The use of the last name of a noted English authority on spiritualism for Lodge, and a skeleton hand that appears when Nora opens her sarcophagus, are very bad taste. A. B. Francis, Barbara Tennant, and Mr. Lund, as well as the actor doing Nevins, are highly creditable as the principals. In three reels.

The Serpent's Fang (Great Northern, Sept. 21).—Lola, a circus snake charmer, is married to Pierre, a clown. Mazarin, an acrobat, enters her dressing room and forcibly kisses her. She tells her husband, who punches the insult. The latter revenges himself by buying a deadly snake from a sailor, substitutes it in place of Lola's sack-drawn reptile, and she dies from its venomous bite. The coroner's inquest proves nothing, till the sailor testifies and convicts the acrobat. After serving a prison term of ten years, the clown sees Mazarin on the street, follows him to where he is performing, and gets the poisonous snake. He goes to the top of the acrobat's trapeze. When the latter does his act, the snake sinks its fangs into his arm, he falls, and is killed. The clown, watching the result from the rafters, is overcome by the sight, loses his balance, comes crashing down to the body, and is killed. The gripping suspense creating moments of this two-reel tragedy cover its manufactured spots. But the circus scenes are the real thing and the picture audience is not harmed.

In the Wilds of Africa (101 Bison, Oct. 23).—Pompey, chief of a tribe of blacks, sends for Paul, the missionary doctor, to come and cure one of his men. He comes, but his ministrations prove of no avail, and the man dies. The medicine man declares Paul killed the sufferer, so the entire tribe descends on the home of the white settler and reduces it to ashes. Now, it happens that Paul's brother, Clifford, has come to the post. Clifford's small daughter has wandered away in company of a chimpanzee while his wife has gone after her. Paul himself has come to the rescue of a family of Arabs. Accordingly the home is vacant when it is destroyed. Clifford goes in search of his family. The little girl is found by Paul. The mother is saved by their pet elephant and Clifford is rescued from the clutches of a picture taken in Universal City that is thrilling in having many halfbreeds escape. The simple story is diffuse in beginning, but presently becomes clear enough to follow with interest. The acting of all concerned is quite satisfactory, while the photography is of average quality. In two reels.

Big-Hearted Jim (Relair, Oct. 23).—Big-Hearted Jim, in the midst of his family circle, tells his children why they should always be kind to animals. This is the circumstance. He was driven from home for beating a man who was whipping a horse. His sister gave him a copy of the family crest and a picture of herself. He went to Canada and became a border policeman. He fell in love with the sister of a gambler. A man shoots another with the gambler's gun, and the gambler is accused of the murder. Jim is thus sent to apprehend his sweetheart's brother. In the pursuit, which is merely a pretense on both sides, for neither man would hurt the other, Jim falls over some rocks and is injured. The gambler saves him and nurses him back to health. Convalescent, Jim gives the gambler money to escape and his crest to remember him by. A month later he returns to headquarters, reports the circumstances, and is discharged in disgrace. Later the real murderer in a deathbed confession vindicates the gambler. As Jim concludes his story, the gambler appears, and proves his identity by the crest, after which he wins the forgiveness of Jim's children. A story with little unit as a whole, but chock full of interesting and effective situations. Jim's story has little to do with the matter of being kind to animals, but it is a good one for all that, and worth while. Jim is done excellently by A. B. Francis. The other parts are in competent hands. In two reels.

The Fatal Legacy (Kalem, Sept. 10).—The story exploits a man's attempt to conquer an aversion to drink that has doomed his ancestors for generations. He masters the fatal legacy, but both his son and grandson fall victims to alcohol and meet violent deaths. The son, under the influence of liquor, is shot by the father while attempting to burglarize his parents' home. The grandson, heedless of the venerable old man's warning, drinks to excess at a riding club's "hunt breakfast," later falls from his horse while taking a fence and is killed. Though a gloomy two-reel theme, it carries a lesson that none can deny well acted and carefully produced. The hunt scene is a likable presentation by people who are not amateurs at riding to hounds. Prominent in the cast are Guy Coombs, Tom Moore, Marguerite Courtot, James Vincent, Alice Hollister, Anna Nielsen, and Harry Millarde.

Life's Pathway (Thanhouser, Sept. 30).—A poor mother dies, and her twin daughters are adopted one each by neighbors. Ten years later Ann's foster parents are wealthy, and she is a spoiled child. Bessie's foster parents are remained poor, but she is well brought up. Later Ann marries a broker because she believes him rich, but her extravagances drive him to default and flight. Bessie, meanwhile, has become a nurse in the slums. Ann, penniless and in want seeks shelter where Bessie is located, and dies in care of her sister, each without knowing the other. A cynical plot that is a bit vague in its conclusion, but that yet has enough interest to make it a fair offering to the exhibitor. Acting and photography are of average quality.



**Fred's Trained Nurse** (Apollo, Sept. 31).—Fred falls in love with a trained nurse. He wants to be near her, and as she is located in the hospital, he decides to go there as a patient. He goes to purchase carbolic acid, but the drug clerk, suspecting his intention, substitutes milk. Next he has some of his college friends try to run him down with an automobile. He hasn't the courage to be hit, but finally pretends injury, and is ushered off to the hospital. He is having a fine time when his two friends call on him, and discover two other pretty nurses who are unclaimed. So they feign illness, and are taken to the hospital. The physician in charge finally discovers them dancing the tango with the nurses, and hits on a plan to settle matters. He gets three scrubwomen to take the nurses' places, while the nurses themselves are given two weeks' leave of absence. After some strenuous times in getting away from their iron-handed guardians, the three young men escape, meet the nurses outside, and have a party with plenty of buttered toast and grape juice. The plot of this is very tight. Nevertheless, Fred Maes has ability and personality that carries the interest along at a laughing rate throughout two reels. There is lots of good fun that is clean in the general situation, and the exhibitor will find it well worth his while to include it on his programme. The acting is animated and the photography clear. **K.**

**A Man in the World of Men** (Powers, Oct. 34).—His art before relaxation, Edwin's health breaks down, and he goes West to recuperate. His twin brother accompanies him. Edwin falls in love with the daughter of the family with whom he is stopping. They plight their troth. He writes home for his father's consent to their marriage. The father replies that he must not marry because he has but one year to live. Edwin at once sees he cannot marry the girl, so determines to kill her love for him by holding another in his arms when she is by. The plan succeeds. His brother wins the girl, and he throws himself from a cliff to his death. Edwin August gives an admirable performance as the twin brothers. There really is no need for their being twins, and the circumstance is very misleading. Had Edwin taken the logical course (logical from the preparation given) of changing places with his brother, and thus leading the girl to keep her love unchanged the double exposure business would be to some purpose. As it stands, Edwin's method of meeting the condition is both cowardly and despicable, destroying sympathy. As a whole, the film is interesting for its scenes. Acting is good. Photography is effective in two reels. **K.**

**The Pilot Against the Governor** (Thanhouser, Oct. 7).—A timely subject well handled. The governor refuses to appoint the men chosen by the "Boss," and the latter determines on revenge. He plots with an adventuress to lure the governor to her house, and place him in a false position. The plot is overheard by the stenographer of the Boss, who, on the advice of the mother of a man who had been pardoned from prison by the governor, warns the latter. The governor has his cousin impersonate him, and the conspirators are fooled and later exposed. The acting of all concerned is creditable for neat touches of character; the work of the players portraying the Governor, the Boss and the adventuress stands out. Some good views of Sing Sing prison and the capitol at Albany are seen. Direction good. The photography is, on the whole, good, though in the use of a double exposure to portray the governor and his cousin a few slips are noted. **W.**

**When Women Go on the Warpath** (Vitagraph, Sept. 31).—Unquestionably the hit of the week, and should easily run a year or two. James Young, L. Rogers Lytton, and their colleagues, deserve great credit for handling the mass of material in such a masterly way. Sidney Drew and Clara Kimball Young did themselves proud in their artistic efforts to make the picture a success. The Vitagraph Company should be complimented on this side-splitting two-reel film, for it is like the smile that won't come off. The story—mere print cannot do it justice; the picture must be seen to be appreciated. If one were given the choice of witnessing, for the second time, this photoplay or a Broadway success, there would be no hesitancy in arriving at a selection. Men, as well as women, will go on the warpath to see it. **O.**

**The War Correspondents** (Itala, Sept. 11).—Representatives of two large dailies go to the front. One, Bretton, is supplied with credentials from the War Office; the other, Clark, has none. By pushing Bretton down a bank, Clark gets the credentials from the bag of his companion. Bretton is saved by Sonia, a poor girl, whose only friend, her father, has been killed by a passing shell. Clark presents himself to the general in command on the mistaken papers, and has every courtesy shown him. Bretton, on the other hand, having nothing with which to establish his identity, is arrested as a spy. He manages to escape, however, and, with the assistance of Sonia, who obtains Clark, reaches the cable office first, and dispatches a scoop. Clark, too late, seeks consolation at a music hall. Bretton manages to beat Clark at all engagements, on land, sea, and air. He goes up in an aeroplane and gets exclusive news. When Clark beats him to the office on one occasion, he cuts the wires. At the declaration of peace, Bretton takes Sonia home as his wife. There he meets the disconsolate Clark and forgives him all. A melodrama elaborately produced and full of thrilling moments. Its construction is very loose-jointed, but its action of the moment sustains interest so well that it must be passed as well worth while. It is a foreign production. Acting is excellent. Messrs. Gregors and Krause play the title-roles, and Miss Vornen does Sonia. Photography is of very high quality. In four reels. **K.**

**The Taming of the Shrew** (Warner's Features, Oct. 27).—When the title of this picture was flashed on the screen the reviewer could not help the expression of doubt that passed over his face. There are many of Shakespeare's plays that can be conceived as moving picture plays, but it did not seem possible for an actress to logically and interestingly depict Katharina, the nagging tempestuous shrew, and her gradual transition to the most gentle of wives without the staff of Petruchio's taming of a snarling, unwilling lover, into a model of wives. The actress playing the shrew's role gives us a portrayal that has bold outlines. The other parts are creditably handled. The director has presented his story in a coherent, excellent manner. Photography good. A two-reel picture. **W.**

# Selig

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A clean, cleverly constructed melodrama with element of interest and suspense—admirably developed and sustained—give this picture-play not only stage value, but vivid realism to make its pathos and power vital and telling. An o'er true story of perils of the Peerage.

IN TWO REELS—RELEASED OCTOBER 17th

#### October 28th "WHEN MAY WEDS DECEMBER"

A love-lost and love-regained romance, dealing with modern social conditions where money is an incentive to matrimony. That it ends well, is due to the cleverness of its progenitor.

#### October 29th "TWO SACKS OF POTATOES"

A Western comedy drama that has cleverness of construction to sustain its interest and make it a very worthy and thrilling play with a good, red-blooded heroine to thwart a trio of villains.

On the same reel with

#### "A MUDDLE IN HORSE THIEVES"

A swiftly galloping playlet amid picturesque surroundings.

#### October 30th "OLD DOC YAK AND THE ARTIST'S DREAM"

This popular creation of the famous cartoonist, Sidney Smith, springs from the line to life and moves about in droll and amusing fashion to make a dream come true and tickle the risibles mightily.

#### October 31st "THE DANGLING NOOSE"

The war over water-rights has been a source of constant contention all over the dry farm lands of the West since "free grass" forced the cattle men to send the picturesque cowboys into quieter occupation.

N. B.—Attention of Exhibitors is particularly called to SELIG'S new line of attractive paper. One-sheets for every attraction, three-sheets for the two-reel releases, and additionally six-sheets stands for special releases. Make the lobby of your house attractive with this colorful illumination.

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## STUDIO GOSSIP

MAI WELLS, who appeared in Venus Features, has joined the Keystone forces.

CARLYLE BLACKWELL received a great send off at the Photoplayers' Club recently when he acted as toastmaster at the dinner. Mr. Blackwell will produce all his pictures at the old Essanay studios, on the borders of Hollywood, and will have his own company and will produce his own plays under the Kalem brand. Carlyle is as popular among his friends as he is with exhibitors and audiences, and he deserves every bit of his popularity. Louise Glaum is his new leading lady and will play opposite Mr. Blackwell, who will direct his own stories.

GENE GAUNTIER, while abroad with her Feature Players taking pictures in and around the Lakes of Killarney, was presented with a blue-blooded Irish terrier, which will appear in a forthcoming release.

RUMA HODGINS, the clever child actress of the Reliance, held an informal reception in the New York Subway the other day. A party of tourists from Jacksonville, Fla., recognized her and insisted on paying her court.

DAISY ADAMS, who is appearing with the Essanay Dramatic Company, used to be a model for Howard Chandler Christy, the well-known artist.

GENERAL MANAGER SAWYER, of the Kine-macolor Company, is back at his desk after two weeks' siege of sciatic rheumatism.

H. M. WARNER, treasurer Warner's Features, Inc., has left New York for an extended trip through the Middle West. Before his return he will visit more than half of the Warner branch offices, to whip them into shape to handle the increased business which has followed the release of the feature programme.

WILLIAM BERTRAM, formerly of the Universal, and well known for his work in Indian characters, has joined Director Rick-ett's company at the American, replacing Mr. Swickard.

WEALTHY residents of Pleasantville, N. Y., duly authorized by the local Board of Education, are arranging to install a Kine-macolor machine in the High School for instruction in history, botany, natural science and literature.

ELDEAN STEWART, the Biograph baby who has endeared herself to the public in such pictures as My Baby, The One She Loved, and Out of the Storm, will be two years of age Oct. 22.

For the benefit of a charitable institution the Lubin cowboys of Betswood gave an exhibition of Western riding at the Jefferson Riding Park on Saturday, Oct. 4. The riders were Harry E. Loomes and George Steele, of Montana; Joe Riley, Harry Webb, and Jack Wright, of Wyoming; "Kid" Bill Arthur, of Texas; Miss Elsie Woodward, of Dakota, and others.

HENRY GARDNER will cause some difficulty for genealogical experts in the years to come, when they discover that she was not only The Wife of Cain and A Sister to Carmen, but A Daughter of Pan as well.

## WITH THE FILM MEN

E. A. Fenton is busy preparing for the opening of the Canadian offices of the World's Special Films Corporation. B. H. Brient will be in charge in Indianapolis and C. B. Case in Syracuse.

Bill Hines press agents us that Checkers, with Thomas W. Ross in the title-role, will be the next release of the All Star Company.

The Universal Film Exchange held their election last Wednesday without the accompaniment of fireworks or special police. The following were elected: President, Carl Laemmle; vice-president David Horsley, and Mayor Dittenfass, treasurer.

The World's Series is over, and the Mack Men have taken all the New York money back to Philadelphia—wait a minute, though, I forgot Eddie Roskam, who took those remarkable pictures of the series. He has made enough to more than balance the losses, and it is understood, he is buying real estate.

Letter from Joe Brandt, in Berlin, letting us know that he has the German edition of the Universal Weekly ready for publication.

William J. Lee is the new general manager of the Pasquall American Company.

John Noble, familiarly known as "Old Jabe," is putting on a picture for the Ramo Film Company.

John Hardin of the Edison Company reports from Jacksonville. Says Florida reminds him of the old Irishman who, after listening to a sermon on the delights of heaven and the terrors of hell, said: "Give me heaven for climate and hell for society."

William H. Oldnow, of Atlanta and the South generally, was in town for the world's series, championed by Carl Goldenberg, one of the M. P. theater magnates of New Orleans.

Earle Metcalfe came over from Lublinville to vote at the Screen Club election. He carried with him the proxies of a dozen Lublin-

ites, but as proxies don't go, he had to do his voting solitaire.

## SCREEN CLUB IN NEW QUARTERS

The end of the first year of its career finds the Screen Club a very healthy body which has developed into an organization of some moment in the motion picture industry. The growth of the club has been a steady one, so that with its increased membership larger quarters were necessary to afford proper accommodations. The club has now taken possession of its commodious and beautiful new home at 165 West Forty-seventh Street, where a little later in the month a house warming will formally start the organization on its second year.

At last week's meeting of the Screen Club officers were elected as follows: President, King Baggot; vice-president, Joseph W. Barnham; second vice-president, C. A. Willet; third vice-president, James Kirkwood; corresponding secretary, Hopp Hadley; recording secretary, William F. Haddock; treasurer, J. H. Gerhardt. Members of the Board of Governors for two years: Arthur Leslie, Billy Quirk, David Wall, and James Gordon.

## GEORGE KLEINE NOTES

The Indianapolis News recently held a free exhibition of Quo Vadis for the students and inmates of the various State schools and benevolent institutions of Indianapolis. Among the hundreds of interested visitors were three hundred children of the State School for the Deaf. A curious phase of the affair was the presence of one hundred blind children who listened interestedly to the incidental music and the description of the picture by their teachers.

In addition to the Kleine-Cines Stock companies now working at Lake Como, the several engaged at the central studio in Rome, and the company now operating in Sicily, Cines have sent a large company of their well-known "leads" to Seville, Spain, where the proper atmosphere can be had for a series of Spanish plays in contemplation.

A pipe organ costing \$40,000 is one of the features of the new theater to be erected at 227-229 West Forty-first Street by George Kleine, Mr. Sol Bloom and others, for the purpose of showing only spectacular Kleine photoplays.

In the projection room of George Kleine last week a private exhibition was held of a Kleine-Cines release for Nov. 4, Zuma, the Gypsy. A delegation of out-of-town motion picture men called at the offices and the film was projected for their benefit, as an example of one of the best Cines two-reels ever released in this country. The exhibitors expressed themselves as delighted with the splendid story, gorgeous settings, and powerful acting of the beautiful Marie Hesperia.

## TUCKER LEAVES IMP

George L. Tucker, director of the Imp, leaves that concern to go abroad. He has been engaged by the London Film Company to direct Sir Herbert Beerbohm Tree and other famous actors in celebrated plays for moving pictures. It is said that his place at the Imp will be taken by Walter Macnamara.

## OPERATORS PROTEST

The Motion Picture Operators' Union of Springfield, Mass., have protested against the city's demand of a minimum of \$15 from the smaller local picture houses, contending that the amount levied is too much for Sunday charitable performances; that these houses, after paying their expenses, cannot afford it. The matter has been turned over to the Legislative Committee.

## GOLLAN JOINS LESLIE CARTER

Campbell Gollan sailed on the Olympic Oct. 4, for Paris, in response to a cablegram to immediately join Leslie Carter to play his old part of Jean Du Barry in the photoplay of Du Barry, which will be acted in France and Italy. Upon his return to America Mr. Gollan joins the Little Theater company in Los Angeles.

## THE BOISE AUDITORIUM

The Auditorium Theater opened in Boise recently, a house to be devoted to pictures and vaudeville. It has a capacity of 1,050. J. B. Bacon is manager. It is the eighth theater in Boise devoted to that kind of attraction. It is described as well equipped and beautifully appointed throughout.

## ECLAIR GETS "JOAN OF ARC"

Joan of Arc, an eight-reel feature made by Savoia-Films, European manufacturers of spectacular subjects, will be handled in this country by the Eclair Film Company. The title role is played by Marie Jacobini, a celebrated Italian actress whose reputation was made on the legitimate stage.

## WARNERS GET PLAZA AND CRYSTAL

A. Warner, vice-president of Warner's Features, Inc., has contracted with the new Plaza Theater, in New Orleans, and the Crystal Theater, Houston, Tex., for the complete programme of Warner's Features. The new Plaza is owned by Herman Fitchberg and is one of the finest motion picture theaters in the South.

## "GIRL OF SUNNY SOUTH" RIGHTS

The world rights of the four-reel feature film entitled The Girl of the Sunny South have been purchased from the Pilot Company by the American Kinetograph Corporation, with offices in the Longacre Building, New York.

## THE GREATEST OF MOTION PICTURE FILMS

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## World's Championship Series of 1913

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## WARNING

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NEW YORK CITY

## LICENSED FILM RELEASES

## Monday, Oct. 20.

(Bio.) The Van Nostrand Tiara. Dr.  
(Edison) Hiram Green, Detective. Com.  
(Kalem) The Dumb Messenger. Dr.  
(Lubin) Father's Choice. Com.  
(Lubin) All On Account of Daisy. Com.  
(Pathplay) Pathe's Weekly, No. 60.  
(Sells) The Finger Print. Two parts. Dr.  
(Vita.) The White Feather. Dr.

## Tuesday, Oct. 21.

(Cines) The Wheels of Justice. Two parts. Dr.  
(Edison) Reginald's Courtship. Com.  
(Ess.) The Way Perilous. Dr.  
(Lubin) Her First Offense. Dr.  
(Pathplay) The Poisoned Stream. Dr.  
(Sells) Dishwash Dick's Counterfeit. Com.  
(Sells) Surf and Sunset on the Indian Ocean. Se.  
(Vita.) Lucia's Love Story. Dr.

## Wednesday, Oct. 22.

(Edison) His First Performance. Com.  
(Edison) Jaffa, the Scepter of Jerusalem and Its Orange Industry. Se.  
(Ess.) Day by Day. Dr.  
(Kalem) A Daughter of the Underworld. Two parts. Dr.  
(Pathplay) Dodging Matrimony. Com.  
(Sells) Dorothy's Adoption. Dr.  
(Vita.) Sleuths Unwary. Com.  
(Vita.) Low Caste Burmese. Top.

## Thursday, Oct. 23.

(Bio.) A Fallen Hero. Com.  
(Bio.) The Winning Punch. Com.  
(Ess.) The Kid Sheriff. Dr.  
(Lubin) The Evil Eye. Two parts. Dr.  
(Melies) Old and New Tahiti. Dr.  
(Melies) Grand Opening of the Shichijo Bridge.  
(Kroto) Janna. Se.  
(Pathplay) Pathe's Weekly, No. 61.  
(Pathplay) The Death Song. Two parts. Dr.  
(Sells) Life for Life. Dr.  
(Vita.) The Doctor's Secret. Dr.

## Friday, Oct. 24.

(Edison) Silas Marner. Two parts. Dr.  
(Ess.) The Love of Late Romans. Two parts. Dr.  
(Kalem) Jimmie's Finish. Com.  
(Kalem) Betty Button and the Bad Man. Com.  
(Lubin) The Man in the Hammer. Dr.  
(Pathplay) Bonanza, an Old Coast Town of Northern France. Dr.  
(Pathplay) Breeding Trout by the Million. Edu.  
(Sells) Destiny of the Sea. Dr.  
(Vita.) On Their Wedding Eve. Com.

## Saturday, Oct. 25.

(Bio.) The Madonna of the Storm. Dr.  
(Edison) A Proposal from Nobody. (Being the fourth story of Who Will Marry Mary?)  
(Ess.) Broncho Billy's Klopement. Dr.  
(Kalem) A Railroaded Warning. Dr.  
(Lubin) Mother Love. Dr.  
(Pathplay) (Gypsy Love. Dr.  
(Vita.) The Next Generation. Two parts. Dr.

## UNIVERSAL FILM RELEASES

## Sunday, Oct. 19.

(Crystal) Hearts Entangled. Dr.  
(Eclair) He Loves to Be Amused. Com.  
(Eclair) Oxygen. Edu.  
(Hex) The Criminals. Two parts. Dr.

## Monday, Oct. 20.

(Nestor) The Outlaw's Sister. Dr.  
(Imp) The Big Sister. Two parts. Dr.

(Gem) His Double Surprise. Com.

(Gem) A Trip Through Tunis and Algiers. Se.

## Tuesday, Oct. 21.

(101 Bison) The She-Wolf. Dr.

(Crystal) Willie's Great Scheme. Com.

(Crystal) The Turkish Bag. Com.

## Wednesday, Oct. 22.

(Nestor) Under Western Skies. Dr.

(Powers) The Kid. Com.

(Eclair) Big-Hearted Jim. Two parts. Dr.

(Univ.) Animated Weekly, No. 85.

## Thursday, Oct. 23.

(Imp) The Anarchist. Dr.

(Hex) The Thumb Print. Two parts. Dr.

(Frontier) Miss Fairweather Out West. Com.

## Friday, Oct. 24.

(Nestor) Hawkeye's Great Capture. Two parts. Dr.

(Powers) A Man in the World of Men. Two parts. Dr.

(Victor) For Old Love's Sake. Dr.

## Saturday, Oct. 25.

(Joker) The Cheese Special.

(Frontier) Jim's Attonement. Dr.

(101 Bison) The Cowboy Magistrate. Two parts. Dr.

## MUTUAL FILM RELEASES

## Sunday, Oct. 19.

(Apollo) One-Round O'Brien Comes East. Com.

(Than.) Beauty in the Seashell. Com.

## Monday, Oct. 20.

(Amer.) Hidden Treasure Ranch. Dr.

(Keystone) Two Old Tars. Com.

(Rel.) Two Men and a Mule. Com.

(Rel.) Oh, What a Night! Com.

## Tuesday, Oct. 21.

(Than.) The Mystery of the Haunted Hotel. Dr.

## Wednesday, Oct. 22.

(Broncho) The Black Sheep. Dr.

(Mutual) Mutual Weekly, No. 43.

(Rel.) The Heart of a Rose. Dr.

## Thursday, Oct. 23.

(Amer.) The Step Brothers. Dr.

(Domino) Heart of Kathleen. Two parts. Dr.

(Keystone) A Quiet Little Wedding. Com.

## Friday, Oct. 24.

(Kar-Bee) A Woman's Wit. Dr.

(Than.) The Old Folks at Home. Dr.

## Saturday, Oct. 25.

(Amer.) In the Mountains of Virginia. Dr.

(Rel.) Hearts. Two parts. Dr.

## WORLD SERIES PICTURES A SUCCESS

The pictures of the World Series taken by the Commercial Motion Picture Company, of which Edward Roskam is president, have met with a great deal of success. They are remarkably well taken, showing every play and some of the most effective pieces of work. The Universal programme has purchased twenty-one prints. The pictures of the New York games were shown at the theaters the same night, while those from Philadelphia appeared next day.





THE ARGENTINO TANGO.  
Motion Picture Dancing Lessons by Kalem.

### "RODNEY STONE" FILMED

Screen Version of Sir Arthur's Novel Wins Notice in "Punch"

Word from Harold Shaw, an American director now in London, stating that he is recovering from his recent operation, and will return to work about Oct. 20, after a two weeks' trip through Scotland and Ireland, says that The House of Temperley, the film adaptation of "Rodney Stone," the novel by Sir Arthur Conan Doyle, produced under Mr. Shaw's direction, has met with unprecedented success in London. The London *Punch* gave it the first notice ever given a picture.

The *Standard* hails the film as marking a new epoch in the British cinematograph industry. It says, in part:

"This country has undoubtedly fallen a long way behind in the production of cinematograph films as compared with America, France, and Italy, and consequently most of the films that are shown in our picture palaces are produced abroad. Now, however, there is the promise of getting back our own. The London Film Company (Limited) was formed last year for the purpose of producing British films. Yesterday they exhibited their first production, Sir Arthur Conan Doyle's famous story, which made in every way a really notable cinema play, and is a most auspicious beginning for the fight with the foreigner. The public will probably welcome the coming of the English film; it has become a little tired of the alien element which has hitherto been so prominent."

Mr. Shaw is in receipt of a letter of appreciation from Sir Arthur for his work on the production.

### NOTABLES IN FILM

During the Summer vacation Percy Burton, general manager for Forbes-Robertson, has been specializing on the cinema, and, in addition to having arranged for Forbes-Robertson and Gertrude Elliott on the film in Hamlet, and Sir Charles Wyndham and Mary Moore in David Garrick, he has arranged for Sir John Hare to appear on the cinema in Caste and Sir George Alexander in John Chilcote, M.P., or The Gay Lord Quex, and possibly Much Ado About Nothing. He has arranged for Matheson Lang to be filmed in a couple of plays not yet quite decided upon, and Herbert Waring in Under the Red Robe; also with Miss Evelyn Millard in The Adventure of Lady Ursula. Among others, Mr. Burton is interested in the filming of Robert Lorraine in one or two of Bernard Shaw's plays, falling which he may do Cyrano de Bergerac, of which Lorraine holds the rights and will revive later in London. Other plays of which Mr. Burton has the disposal for the film are The Glad Eye and The Barrier, by arrangement with Louis Meyer, from whom he has also obtained an option on the dramatic rights of The Real Thing for U. S. A. He has also secured Jerome's Esther Castways, etc.

Mr. Burton is also sole agent for the films of Granville Barker's productions, and is negotiating for the cinematographing of The Harlequinade and Bernard Shaw's Androcles and the Lion—with a real lion!

### FIGHT VENTILATION ORDINANCE

Health Commissioner Young, of Chicago, is having his own troubles in trying to enforce the recently passed ordinance concerning the ventilation of M. P. theaters. Mayor Harrison has refused to sanction the non-enforcement of the ordinance, while an in-

junction has been granted by Judge McGorty restraining Dr. Young from interfering with the operation of a theater owned by Christopher C. Whelan, president of the Motion Picture Exhibitors' League. The latter organization is said to have been back of a movement to fight the ordinance. Dr. Young, who declares tests have proven that the air supply in the house in question is deficient, says that he will fight the case to the end, if he has to carry it to the Supreme Court to win.

### SIDNEY ROSENFELD SCENARIO

The Bellanca will release The Heart of a Rose on Oct. 22, a single-reel subject written by Sidney Rosenfeld, the well-known dramatist. The production marks the initial screen appearance of Gerald Harcourt, the young leading man. Rosemary Theby plays opposite.

On Oct. 20 the same company will release two comedies from the pen of Junie McCree, the comedian. Oh, What a Night is the first and Two Men and a Mule the second, the latter featuring the Hippodrome mule, "Pete," who is to star in a number of pictures.

The Flirt, released to-day, was written by Will Hough, and features Charles Dickson and Anna Laughlin. Ralph Lewis, Thomas Mills, and Stanley Walpole are in the support.

### CINES EMPLOYS FAMOUS TROUPE

News comes from Rome that the Cines Company has completed arrangements to reproduce the famous drama Madame Tallien, written by V. Sardou. For this purpose Director Guazzoni, the producer who made Quo Vadis? has employed the operatic

## Exclusive Service

For years the exhibitor in crowded territory has been cudgeling his brains to devise some method which would enable him to put on a program *all his own* and advertise it in a way that would pull patronage for no other house than his.

The General Film Company has solved this problem for him.

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A careful selection of multiple and single reels divided into three weekly programs of supreme merit and furnished with a positive guarantee that no other house within a specified territory can secure a single reel of it for ninety days.

*That hits the mark, doesn't it? That's what you've been waiting for, isn't it? Well then, don't wait till your neighbor beats you to it—*

Write at once for full details of this *new era* proposition.

## General Film Company (Inc.)

FIFTH AVENUE BUILDING

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## FRANK POWELL

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NEXT RELEASE:  
HER HOUR, Oct. 17th

## HARVEY H. GATES

Associate Editor Universal Weekly—Publication Dept.

troupe of Gandusio Borelli-Hiperno, well known throughout Continental Europe for its rendition of Sardou's masterpiece. It is not known at this time how many reels will be required to tell the celebrated story.

### MAYOR APPOINTS CENSOR BOARD

Julian A. Gregory, mayor of East Orange, being refused the right to issue M. P. house licenses, has appointed a board of three, one woman and two men, to censor all pictures and dramas.

### HOUSES RESUME BUSINESS

The picture houses in Hot Springs, which were greatly inconvenienced by the loss of the power plant during the recent fire, report business is once more back to normal.

### FOUR MANAGERS ARRESTED

Battalion Chief Howe, of the New York Fire Prevention Bureau, and a staff of fifteen, visited a number of picture theaters in the congested districts Oct. 5 and arrested four managers for violation of the law prohibiting standees. Chief Howe said that all four had been arrested previously on similar charges.

### FILM EXPLODES AND INJURES TWO

A reel of 2,000 feet of raw film exploded early last Thursday morning at the Eastman Kodak Company's plant at Rochester. The film had become overheated by friction. Henry Driscoll and George J. Smith, two employees, were badly hurt and considerable damage was done to the building.

Kindly mention DRAMATIC MIRROR when you write advertisers.



## REVIEWS OF UNIVERSAL FILMS

**The Wife Must Follow the Husband** (Eclair, Oct. 2).—Policeman Nabem, while enjoying his wedding breakfast, receives instructions to go sleuthing for "Mike, the Rat," for whom there is a reward of \$1,000. At parting from his newly-wed spouse she reminds him that the minister, performing the ceremony, mentioned something about the wife should follow her husband. But Nabem is already on his way to the crook's hangout. He discovers "the Rat" in the back room of a saloon, and as he is about to arrest him, a woman confederate affectionately places her arms around his neck. Just then the cop's wife enters, and by the time the embarrassing explanations are over, the hunted "Rat" is on his way. As the wife insists on following her husband, they both pursue Mike, who boards a street car, then a ferryboat, and finally eludes the officer. Not so his persistent wife. She calls the turn on "The Rat" in a revolving street door, nabes him, and collects the thousand. An impossible idea that carries you along from one bit of nonsense to another, till, at the end of the half-reel, you are wreathed in smiles. The players earn their share of the reward offered; they worked while they chased. C.

**The Closed Door** (Victor, Oct. 3).—John Brooks, by sheer application, self-denial, and labor, has risen from a newbory to a tower of strength on the Stock Exchange. His sole ambition is to enter society's closed portals. With this object in view, he promises Colonel Warren that, if the latter will introduce him into the set in which he moves, he will cancel the notes he holds against his impoverished estate. The old gentleman, with ruin staring him in the face, complies. Brooks is soon after introduced to the colonel's daughters, Flo and Ethel, and falls in love with the former. Ethel, for some time, has been engaged to Harry Leslie, Brooks's secretary. When Brooks proposes marriage, Flo admits that she does not love him. He persists in pressing his suit, and the poor society girl, realizing that as Mrs. Brooks, she would be in a position to help her father and sister, accepts the rich broker, but with the condition that she is to be his wife in name only. On their return from the wedding trip, the wife locks her bedroom door. Brooks tries to win her love with presents of jewels, but fails. On their entrance into society, several women, unknown to Flo, fawn upon Brooks. He discourages their attentions, and as a result, they spitefully ridicule him behind his back. His wife overhears their remarks, and asks him to take her home. During the evening, Brooks has seen Leslie paying his wife marked attentions, and, on the following day, discharges him. The clerk calls on Mrs. Brooks and exclaims: "Without a position, how can I now marry your sister?" She gives him her jewels to pawn, and, with the money, they play the market. The secretary buys stock that his former employer is heavily interested in, and succeeds in wiping him out. The ruined broker, contemplating suicide, sends his now wealthy wife a note, stating that he is going on a lone journey. Suspecting his intentions, Mrs. Brooks places the key of her bedroom into the jaws of her pet bulldog, and sends him after her husband. The dog trails his master, delivers the key and accompanies him home. On the husband's arrival he finds his wife's arms unloosed. An unusual photoplay, free from suggestiveness, whose action is sustained throughout; well presented and with a certain occasionally well managed. C.

**The Mad Hermit** (Bison, Nov. 18).—Both a plainsman scout and a soldier are in love with a "prairie flower." In an Indian outbreak that follows, the scout engages a chief in dual combat, and, locked in each other's arms, they both roll down a steep embankment into the river below. The Indian sustains a broken leg, while his white adversary, having struck his head against a rock in the fall, suffers a mental derangement, resulting in complete loss of identity. The scout makes a point of a young captive for the Indian's broken leg, and drags him to his camp. The two enemies become friends, and, out of gratitude, the chief's daughter supplies the deranged scout with food. His peculiar antics cause him to be called "The Mad Hermit" by both the settlers and soldiers. His sweetheart, mourning him as dead, holds off her soldier lover, while out walking with her dog, the animal tracks him to his cave. The terrible change wrought in him produces such a feeling of revulsion that the girl does not recognize him. On her return she informs the soldiers of having

seen the wild man. Curiously causes her later to return. This time she recognizes the hermit as her former sweetheart, expresses her sympathy at his plight, but returns to marry the soldier. On the night of her wedding, the madman enters the soldier's room, and attacks him with a club. The girl, hearing the noise of the conflict from a room in the house, looks out of the window, and is shot by the young squaw laboring under the jealous impression that the hermit has deserted her for the white girl. Although this is a dramatization of rough riding and violence, it is, nevertheless, a powerfully gripping and emotional film that cannot fail to hold the interest of its viewer throughout the three reels. The picturesque settings afford screen-proof photography. The acting is far above the melodramatic average, while the stage fall down the embankment is worth a mile's walk to see. C.

**A Houseboat Elopement** (Powers, Oct. 1).—Father and his preferred suitor oppose daughter and her sweetheart in the old game of love in which the latter pair, due to the girl's partisan kid brother, get to the minister first. The action takes place on a houseboat anchored in a bay, and furnished excellent photographic opportunities that were displayed to advantage by the producer. The Tantalus-like position that the angry father is placed in by the antics of his uncontrollable motor boat, just as he is about to reach the houseboat and prevent the drenched parson from tying the knot is a masterpiece of farce. The acting approaches the dramatic high-water mark, though marred by the continuous falls of the father. There are enough natural laughs in this piece to keep an audience in good humor. C.

**Good-for-Nothing Jack** (Bison, Oct. 4).—The usual melodramatic not-nouri showing the unworthy rival heating out the deserving suitor for the hand of the fair maiden. Jack marries Rose. A child is the fruit of their wedded life. Three years later they are poor. Jack is a poor provider of everything excepting liquor. Ned, the old rival, calls. This throws Jack into a jealous frenzy. He attempts to kidnap the child, but the mother stops John with her little son. The next day she leaves for the home of her parents. Five years later, Ned is foreman of a ranch. Jack has gone from bad to worse. Jack's father-in-law is discovered taking some money to the bank in a baggy. The child accompanies him on the trip. Jack robs the old gentleman. In the hold-up the baby is wounded. Jack is shot by Ned, the faithful, but escapes—with an empty satchel. A posse pursues the good-for-nothing one, but only the child finds the wounded father. When Ned and grandfather arrive, Jack dies. Good photography here sits in judgment upon a mediocre story. The actors tried their level best to put it across. C.

**Polya** (Eclair, Oct. 5).—Here are shown several of the more interesting scenes in detail. The Veretella, Alyoskaria, and the Anomones receive the larger share of attention. Of particular interest is the screen record of an Anomone eating, the Polya being flesh-eaters. The film is in color, that phase of it being carried out wonderfully well. A split with their Only Child. C.

**A Terrible Outlaw** (Eclair, Oct. 26).—A young man from the East writes his Western fiancée that their engagement was all a mistake, breaking it off. She is a member of a bachelor club, so makes her fellows join her in an oath never to marry an Eastern man. The penalty of getting married at all is to buy the club a dinner. Her uncle dies, leaving her a small Western newspaper. She goes to the place, assumes the editorship, and becomes so immensely popular with the men in the locality that she is at loss which one to accept. She finally solves the difficulty by inserting a notice in her paper that whoever captures a certain outlaw may marry her. She then disguises herself as the notorious robber and starts out to hold up the various men. She is captured, of course, by the best looking one of the lot, who promptly marries her. The club obligation is paid with a big feast. This exceedingly absurd piece of business, childish in conception, is carried out with quite surprising seriousness. One cannot blame the Eastern young man for turning down a girl who drinks and smokes with the freedom shown by the members of the club. Altogether, this is a very foolish production. Acting is fair and photography reasonably good. K.



MIRIAM NESBITT.

In "The Foreman's Treachery."—Edison, General Film Programme.

## MUTUAL FILMS

**The God of Chance** (Domino, Oct. 9).—Purity, the daughter of Sir Percival Bruce, rejects Lord Coventry on the eve of his appointment to the American colony. Her father, having lost heavily at cards, is thrown in the debtor's prison. In order to obtain his freedom, Purity is forced to sell the manor, her inheritance. Sir Percival, desirous to begin life anew among different surroundings, decides to go to America. On the ship Purity meets the colony-bound Coventry. Although Sir Percival has promised his daughter never to gamble again, his craving for play overcomes him in the end. He not alone loses what money he has, but stakes and loses, to a Master Bennett, a large amount that he does not possess, giving his daughter as security. Filled with remorse at his degradation, Bruce jumps overboard during the night, leaving a note of regret for his daughter. When Lord Coventry hears of it, he engages Bennett in a duel with swords. The combat is stopped by the entrance of Purity, who claims that she will honor her father's gambling debt and serve the two years with Bennett as housekeeper, whereupon the duellists bury their enmity and become friends. Arriving in America, Lord Coventry continues to pay his attentions to Purity. He sends her a note, informing her that he has good news, and appoints a rendezvous. The minister discovers the note hidden in the branch of a tree, and informs his flock that Master Bennett's bond servant needs watching. On meeting Coventry he forcibly kisses her, and Bennett's timely arrival prevents him from attacking the girl. He also explains to the minister's curious flock that Purity is there at his orders, gives her a bond release, and tells her she is at liberty to marry Coventry if she cares to. The girl looks at Lord Coventry for a moment, then puts her arms around her master, to serve him as a wife. H. Clifford, the director, has worked faithfully and succeeded in bringing out the big moments of the two-reel piece with telling effect; being aided in his efforts by a competent cast. C.

**Targets of Fate** (Relliance, Oct. 4).—Hugh Gilbert and Frank Williams construct a raft from the litter of a sinking ship's deck, after the former has seen his wife safely lowered into a lifeboat. In the heavy seas that follow, Frank Williams is washed off the raft and drowned, while Gilbert is picked up by deerskin fishermen. When brought ashore it develops that hunger and privation have brought about a mental derangement that resulted in Gilbert's complete loss of identity. As the handkerchief, used on the raft as a distress signal, bears the name of Frank Williams, the fishermen presume him to be that man, and address him as such when he takes up his abode among them. Gilbert's wife is attended during his voyage of the lifeboat by the ship's doctor, who falls in love with her. Two years later they are married, and pass through the coast town on their honeymoon. The wife, catching a glimpse of the deranged fisherman, sends her doctor husband to interview the man. He informs the doctor that his name is Frank Williams, and thus dispels the newly-married couple's fears. A year later Williams saves a man from drowning. Out of gratitude, the man engages the doctor, who operates on and restores the fisherman's memory. When the physician realizes the man is Hugh Gilbert, he is at first overcome by the realization of what this will mean to the man, to himself, to his wife, and to their baby. Altruistically, he takes Gilbert to his home, permits him to see his wife from behind drawn curtains, and awaits the outcome. Gilbert takes in the situation, meets the ordeal like a god; then rushes from the house and resumes the name of Frank Williams. It is no reflection

upon the actor who portrayed this part, to say that he was not convincing for no one, short of a superman, could have reached its dramatic heights. The firm deserves credit for producing Adele Lahrman's powerful, nerve-racking story; thus striving to get out of the beaten, film-worn path. Thomas, Mills, Rosemary Thorpe, and Stanley Waincole's acting was fair. The rescue scene is worth a niche in the hall of screen fame. C.

**A Deep Sea Liar** (Thanhouser, Oct. 13).—The story of this film should not be deeply considered, as it was merely intended as a peg on which to hang some interesting views of U. S. lifesavers at their drills, and at work. A girl witnesses the rescue of a drowning man, and later calls on him. He tells of his millions and his private yacht, saying that an enemy had bribed his captain to throw him overboard. The climax comes when his wife and family—a numerous one—appear, and the girl finds that her hero is only a sailor, who fell overboard while drunk. The acting is up to the standard and the photography good. Slight fault may be found with the direction for allowing the occurrence of a few inconsistencies. An ordinary film, with no especial point for commendation. W.

**The Heritage** (New Majestic, Oct. 7).—Eugenesia furnishes the basis for a single-reel film story out of the ordinary. Helen, walking in the park with her mother, meets a crippled boy. The mother explains that the disease is due to the sins of the father. Shortly after this she meets Arthur Harwood, a wealthy young man, and they form a mutual attachment. While calling at her house, Arthur drops a letter from a college chum, hoping "that no trace of our youthful rashness will blight your happiness." Helen later finds the letter, and sends for Arthur, dismissing him after a stormy scene. A few days later she re-enters, and is mailing a letter asking him to return, when the crippled boy passes by. Her decision is made to give up Arthur. The rough edges, which stand out in a retelling of the plot, are smoothed off artistically in the production. The actress portraying the part of Helen lends much charm and realism to the role. The other roles ask little, but they are in capable hands. The author has furnished a good story, and the director deserves praise for being satisfied with the logical ending, and not attempting to force a happy ending. Photography good. On the whole an excellent picture. W.

## CINCINNATI DOINGS

The moving picture lock-out has been settled harmoniously with the union operators. Cincinnati Local No. 2 of Motion Picture Exhibitors is satisfied that it is a quantity to be reckoned with, while President Neff is jubilant over the fact that the Examining Board has asked him twice to deliver an address. Mr. Peck has resigned his position as Councilman, and the Examining Board law that was passed was, section by section, gone over by the exhibitors of Cincinnati and agreed to before it was reported out of committee.

Now that the chairman of the Ways and Means Committee is no longer a factor in the Council or on any committee, it is believed by the League that the exhibitors and all concerned will get along harmoniously. In the beginning of the controversy the attorney for the League was granted only five minutes in which to explain why the ordinances should be amended or not passed at all. Covington, Ky., Local, just across the river, stood loyally by the Cincinnati Local, and at all times was ready to assist.



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**"MRS. UPTON'S DEVICE"**—Comedy  
She manages to bring two young people together in matrimony. It is not so easy as she expected. She takes them to the opera and that settles it. **Monday, Oct. 13**

**"THE BALLYHOO'S STORY"**—Indian Recital  
It is a resume of the life and death of his own daughter. An Indian maiden who is sacrificed on the altar of Mammon. A story with a strong moral. **Tuesday, Oct. 14**

**"MASTER FIXIT"**  
**"BUDDHIST TEMPLES"** } Comedy and Topical  
1. He fixes things for his friend, who is in love with his sister. The Professor is glad to escape and gives up in despair. 2. Strange worship of idols in India. **Wednesday, Oct. 15**

**"THE OUTLAW"**—Western Drama  
He's a bad man with some good traits, which are ill regarded by the object of his kindness. His daughter avenges his death and betrayal. **Thursday, Oct. 16**

**"MATRIMONIAL MANOEUVRES"**—Comedy  
After the loss of her cash she finds her nephew and her lord are frauds. They are glad to escape jail. Maurice Costello and Josie Sadler assume the leads. **Friday, Oct. 17**

**"THE PIRATES"**—Comedy, Special Feature in Two Parts  
They seize a yacht full of financiers. The leader of the band is a terribly beautiful girl. She captures her own father who is glad to have her marry one of the pirates. **JOHN SUNNY, CLARA KIMBALL YOUNG and BOB GAILLORD** are all involved. **Saturday, Oct. 18**

## SIX-A-WEEK

**"THE WHITE FEATHER"**—Drama . . . . . **Monday, Oct. 20**  
**"LUELLA'S LOVE STORY"**—Drama . . . . . **Tuesday, Oct. 21**  
**"SLEUTHS UNAWARE"** } Comedy and Topical . . . **Wednesday, Oct. 22**  
**"LOW CASTE BURMESE"** }  
**"THE DOCTOR'S SECRET"**—Drama . . . . . **Thursday, Oct. 23**  
**"ON THEIR WEDDING EVE"**—Comedy . . . . . **Friday, Oct. 24**  
**"THE NEXT GENERATION"**—Special Feature in Two Parts **Saturday, Oct. 25**

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**CHARLES J. BRABIN** The English Riviera  
The Stroke of the Phoebe Right  
A Daughter of Romany  
NOW MAKING PICTURES IN ENGLAND  
NEXT—The Foreman's Treachery—(2 Reels)—October 17

**WALTER EDWIN** A Light on Troubled Waters  
A Proposal from the Sculptor  
The Contents of the Suitcase  
NEXT—The Girl and the Outlaw—October 11

**GEORGE A. LESSEY** Saved by the Enemy  
The Honor of the Force  
A Willful Colleen's Way  
NEXT—In the Shadow of the Mountains—October 19

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A little tragedy of childhood. An unusual feature in which the leading roles are played by two children.

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### SPORTS IN MERRIE ENGLAND

An otter hunt with hounds swimming in pursuit, one of the exciting scenes. **Released Monday, October 27th**

### MOTION PICTURE DANCING LESSONS

The greatest novelty since the invention of motion pictures. The Tango, Turkey Trot and Hesitation Waltz taught thoroughly by Wallace McCutcheon and Joan Sawyer, of the New York Theatre Roof Garden. **Special music this feature. Released Wednesday, October 23th**  
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### THE SPEED LIMIT

A judge tried in his own court for speeding, one of the rip-roaring features of this comedy.

(On the Same Reel)

### THE GRANITE INDUSTRY

Highly interesting scenes showing the operation of the largest granite quarry in the world.

**Released Friday, October 31st**

Some from "THE PRESIDENT'S SPECIAL"

### THE PRESIDENT'S SPECIAL

The bursting of a steam valve and the rescue of a victim, one of the thrilling scenes of this railroad feature. **Released Saturday, Nov. 1st**

**KALEM COMPANY**

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NEW YORK





# BIOGRAPH FILMS



FOR THE WEEK COMMENCING OCTOBER 20, 1913

MONDAY

THURSDAY

SATURDAY



## THE VAN NOSTRAND TIARA

Raffles Puts Through a New Deal



## A FALLEN HERO AND THE WINNING PUNCH

Farce Comedies

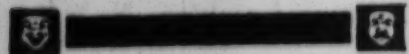


## THE MADONNA OF THE STORM

A Picture of the Christ Child Brings a Clearer View of Life

# BIOGRAPH COMPANY NEW YORK

## LICENSED FILMS



**The Scarf Pin** (Lubin, Oct. 3).—Tom, a disappointed editor for the band of May, who weds George, takes to drink. As best man at the wedding he receives a scarf pin from George, and, months later, when the latter is out of town, he succeeds in leaving this on Mary's dresser, his object being to arouse the husband's suspicions. Later, because George, who meets him at the club, speaks nicely to him, Tom becomes repentant, and in a well-worked out scene, breaks into the house, narrowly missing capture. Good direction shown in the choice of setting and logical working out of the story, make this a film that holds the audience well. The acting of Harry Myers as Tom, Martin Faust as George, and Ethel Clayton as Mary Forrest is sincere and creditable. Photography good. The sole point for criticism lies in the fact that some of the characters seem to earn our sympathy; the subject is a difficult one to handle.

**And the Watch Came Back** (Kalem, Oct. 3).—A welcome split-reel comedy, even though not highly original. Jack, believing that his watch has been stolen by an old gentleman, takes the latter's watch. Arriving home he finds his own timepiece. He tries many schemes to get rid of the extra watch, but it always turns up, and finally his conduct causes his arrest. In court he is confronted by the old man, who turns out to be his sweetheart's father. Just returned from Europe, and whom he had never met. This comedy falls down at the end, compared with what we were led to expect by the good beginning. Harold Larkin, Jack Brennan, and John Brennan are capable in the principal roles. Photography good. Split with *Little's Nightmare*.

**A Tender-Hearted Crook** (Biograph, Oct. 3).—Edith, a society girl, having quarreled with her fiancé, is contemplating suicide. As she is about to pull the trigger of her revolver, a burglar, entering her boudoir, arrests her in the action of sending a bullet into her brain, and takes the weapon away from her. As he is putting her jewelry in his pocket, he discovers the girl's farewell letter to James, her sweetheart, and reads it. Moved by its tone, the sympathetic thief makes the heartbroken girl telephone James, asking him to call immediately. When the young man arrives, the burglar holds him up with the girl's toy pistol, makes him place a ring on her finger, and forces him to call on a minister. The burglar acts as a witness to the marriage ceremony, and then the paragon after he has performed it with the money he has stolen out of the girl's bag. When the newweds begin to spoon, the tender-hearted crook leisurely steals such articles as strike his fancy, and departs through the window. Harry Carey, as the burglar, fairly steals the honors of this film farce, which, with some slight changes, could not fail to make an excellent vaudeville sketch. Charles Mallie, Claire McDowell, and Hector Dion contribute heavily to the effectiveness of the film.

**A Daughter of Romany** (Edison, Sept. 30).—Young Laversham, while out riding, meets with an accident, and is taken to a gypsy camp. He falls in love with the young Romany, who nurses him and marries her accordingly to the law of the land. The gypsy camp life soon grows distasteful to Laversham, and when he discovers in an old newspaper that by the death of his uncle, the fourth Viscount of Laversham, he has fallen heir to the title and estate, he deserts his young wife. A year later, the lat-

ter, with a baby in her arms, applies at the gate of his country house, and leaves it with her father. Eighteen years later, the daughter walks into the gypsy camp to have her fortune told. Lord Laversham's timely arrival prevents the Romany mother from making any disclosures as to his daughter's birth, which might prevent Captain Courtney, her fiancé, from marrying her. After Lord Laversham's accidental death, the gypsy mother applies to her daughter, shows Helen her simple marriage certificate, and persuades her to give up society and join the Romany camp. Here Captain Courtney later finds Helen, and the mother, seeing that her daughter's gypsy blood in no way cools his love toward the girl, sacrifices her to permit her to become the soldier's wife. Although Anne and Banister Merwin's treatment of their story fails to arouse any sympathy for the gypsy mother, the audience is sufficiently moved by the acting of Miriam Nesbitt, who portrays the character, to overlook its literary shortcomings. Absence of plot is also forgotten in following the ever-changing scenes and splendid photography.

**The Stolen Models** (Edison, Sept. 29).—Two young artists of opposite sex, living in studio apartments separated by an arcway, experience difficulty in obtaining models for a subject each is working on for a coming exhibit. Clyde, defeated at his inability to secure a suitable girl for his picture, gazes out of the window, when his glance rests on Betty, in a similar mood. She is just the type he has been seeking, and he hurriedly sketches her in the pose she has unconsciously assumed. Finished, he takes up his pipe, and with a feeling of contentment, begins to puff away. Betty, glancing across the way, catches him in the pose, and puts it on her canvas. On exhibition day the two artists discover their pictures side by side, become angry at each other for the liberty the other artist has taken, finally laugh at their thefts, become friends, get married, and five years later have kiddy models of their own. Mark Swan's comedy is freighted with very amusing situations, which, interpreted by such capable players as Benjamin Wilson and Gertrude McCoy, score an artistic screen triumph.

**Little's Nightmare** (Pathéplay, Sept. 30).—Red Cloud, an Indian, tenders his letter of introduction from Bert to Little, and they discuss the peculiar ways of the redman. In the afternoon Little lies down in her hammock, thinks over what Red Cloud has told her, and falls asleep. She dreams that she fell in love with the Indian, provoked a quarrel between him and Bert, in which the latter was killed, and then eloped with him. Red Cloud took her to his camp, made her do all the hard work while he loafed, ate, smoked, rode, and hunted; treating her little better than a slave. The servility of her married life decided her to make an effort to escape. She steals away from the camp, but her absence being discovered by her buck husband, he and his braves give chase. She fires on them, killing three, when she is struck by a bullet and falls out of the hammock. In this half-reel film Lillian Wiggins displays marked improvement in expression over her previous picture performances, and, together with the pantomime of Red Cloud, make the piece divertingly interesting; especially, at the transition, where the girl falls out of the hammock.

**The Deschutes Canyon** (Pathéplay, Sept. 30).—Appearing simultaneously with *Little's Nightmare*, this half-reel film offers a wonderfully picturesque view of the Oregon Trunk Railway winding its course along the steep incline of the Deschutes Valley and across the Washington, marked by its extraordinary bridge construction, and followed by the scenic grandeur of White Horse Rapids.

# LUBIN FILMS

## LOOK FOR OUR TWO-REEL PICTURES EVERY THURSDAY

**"THE EVIL EYE"** Two Reel Thursday, October 23d  
A strong Mexican story of superstition and rural ignorance.

**"THE RATTLESNAKE"** Two Reel Thursday, October 30th  
A strangely dramatic and physiological story, with love intensified.

**"THE PRICE OF VICTORY"** Two Reel Thursday, November 6th  
A dramatic incident of the Civil War.

## FIVE RELEASES EACH WEEK

**"THE TAKING OF RATTLESNAKE BILL"** 2000 feet Thursday, October 16th  
Powerful melodrama, with a beautiful, pathetic finish.

**"THE MATE OF THE SCHOONER SADIE"** 1000 feet Friday, October 17th  
A sad story of the curse of drink.

**"THE HIGHEST BIDDER"** 400 feet Saturday, October 18th  
A very laughable love tale, with money everywhere.

**"A SLEEPY ROMANCE"** 600 feet Saturday, October 18th  
While the gink sleeps, the wide awake lover wins out.

**"FATHER'S CHOICE"** 400 feet Monday, October 20th  
Father is beautifully outwitted and beaten at his own game.

**"ALL ON ACCOUNT OF DAISY"** 600 feet Monday, October 20th  
A roaring mix-up caused by a dog named Daisy.

**"HER FIRST OFFENSE"** 1000 feet Tuesday, October 21st  
A very strong melodrama with a happy ending.

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## REVIEWS OF LICENSED FILMS



**The Great Discovery** (Lubin, Sept. 27).—John Harold, so absorbed in his scientific research and laboratory experiments, not only grows negligent of his wife, but treats the birth of their baby as a secondary matter compared to his latest discovery. The unhappy wife, consulting her husband's business manager and friend, is suddenly embraced by the latter. The action is observed by Harold, who, entering upon the scene in profound meditation, puts no harmful construction upon it and lets it pass. His apparent indifference is too much for the outraged pride of the wife, and taking her child in her arms, she leaves the house and secures employment to support it and herself. Harold swindles Harold out of the profits of the latter's discoveries and leaves him to his poverty and study. After several years of perseverance and toil, the scientist is on the eve of making a great discovery when a fire breaks out in his laboratory. Gathering his data and books under his arms, he rushes through the smoke and flame on his way to the street. On the lower floor of the tenement he stumbles over an unconscious child. Hesitating for a moment to throw its life into the scale of balance with that of his life's work, the scientist drops his books and notes, picks up the child and carries it down the burning stairway to safety, and to its mother's arms. He discovers the child to be his own, and the great discovery upon meeting his wife that love is a greater thing than scientific research. The director and a competent cast overcome the literary weaknesses of the story. Their combined strength puts it across the screen. The rescue scene was uncommonly well managed.

**In Convict Garb** (Essanay, Sept. 26).—Elliot Swayne, the dance of Evelyn Deane and cashier in her father's bank, has gambled away \$30,000 of the firm's money. In order to save himself from arrest as a defaulter, he enlists a gang of crooks to rob the bank and destroy all evidence bearing on his crooked operations. A passing roundsman detects the bank robbers in operation, gives the alarm, and in the arrest that follows one of their number "squeals" on Swayne. The cashier is convicted and sent to the penitentiary with the criminals. One of their number, "Chub," who, as the janitor of the bank, had enjoyed Swayne's confidence, through good conduct is made a trusty at the prison. In the meantime Evelyn has married Philip Warren, an old friend of the family, and the latter having been appointed prison warden, the couple and their baby live within the confines of the penitentiary walls. Swayne makes a bold attempt to escape by employing the Warren baby as a shield against the bullets of the trusties, and would have succeeded in accomplishing his purpose but for the pursuing "Chub," who follows the ex-cashier's stolen hand car in an automobile and at a railroad crossing jumps from the machine into Swayne's hand car, knocks him out, and returns to the prison with the warden's lot. A large caliber melodrama, which through the combined dramatic efforts of E. H. Calvert, Richard Travers, Thomas Comerford, Evelyn Deane, and Ruth Stonehouse rings a film bell's-eye. The action and photographic effects in the hand car escape scene are particularly inviting to the senses, and evidence remarkable screen craftsmanship on the part of producer and photographer.

**The Influence of the Unknown** (Biograph, Sept. 27).—Butler, a revenue officer, posing as a fugitive from justice, gains admission into a moonshiners' den, and is put to work distilling illicit liquor. Later, a fellow officer places a hidden camera in the den to effect that Butler's wife has given birth to a baby, inciting its photo, and that their child desired the necessary information that would warrant a raid on the still. The young daughter of the moonshiner discovers the secret mail box, reads the message, is struck by the baby's picture, keeps the latter, and later denounces Butler as a revenue spy. The latter, after an unsuccessful attempt at escape, is brought back to the den and made a prisoner. The girl, grown moved by the baby's photo, finally sets Butler free, and this time he makes good his escape. When confronted by her jealous sweetheart, who, suspecting that she liberated the officer through love of him, the girl, in explanation, discloses the photo of the baby, and the young moonshiner, discovering the influence that the unknown had upon his daughter, forgives her and folds her in his arms. The psychology of the mysterious manner in which a girl's mind operates is here, beautifully and simply, laid upon the screen for the edification of man, who, of course, cannot understand, and which every woman knows. Adequately acted.

**Why Broncho Billy Left Bear County** (Essanay, Sept. 27).—Although he has fallen under the influence of a religious girl, who has persuaded him to read the Bible, Broncho Billy cannot resist the temptation, when learning through his pal that a commitment of express money is being conveyed through Bear County, to hold up the stage carrying it. As, in a secluded part of the road, he is about to level his gun at the stage driver and order him to throw up his hands, the girl arrives on the scene, and gently places her hand on his pistol arm. Her influence saves Billy from adding another crime to Billy's long list. Broncho's pal holds up the stage coach, and escapes with the swag to their rendezvous, where Billy later finds and hangs it, together with note that this is his last hold up. In full view of the sheriff's pursuing posse, on the Bear County sign post, and gallops into the next county. One of the best of G. M. Anderson's popular Western desperado film offers, and excellent in a valuable picture quality—heart interest.

**Eyes But Not Dead** (Biograph, Sept. 25).—Mamma Binks goes to a fashionable tea, and leaves the kids at home in Bridget's care. While Bridget is out blarneying with Mike, the handsome cop, a house painter leaves a can of red paint. The youngsters and great pleasure in slapping each other with the wet paint brushes, and when a tramp calls for a "hand out" they bedaub him, so that he veritably has to eat paint. Growing arm weary with their artistic labor, the kids stroll down the lane and toward the fields to play. Mamma Binks arrives, and seeing red paint everywhere, mistakes it for blood, and thinks her children have been murdered. The tramp, after frightening a party of picnicers with his gory appearance, and then eating their lunch, hides himself off to an old forsaken barn for a snooze. The kids enter the barn and make the tramp play "picture show" with them. Papa Binks, passing by, hears the sounds of the melodramatic scenes being enacted, listens, discovers the voices of his kids, thinks they are being murdered, and rushes off to inform the police. The brave rural guardians of the law arrive, hear the noises of

violent conflict, and take to their heels. The anxious mother arrives, discovers the youngsters doing a Wild West act with the paint splattered faces, and, between laughter and tears, uses her slipper on them for the fright they occasioned her. This little split-reel farce teems with such hilariously funny situations that it is a roar from beginning to curtain. The kids, in their brush work, leave smiles that won't come off.

**Father's Weekly** (No. 54) (Pathéplay, Sept. 29).—This edition of current news of national interest shows Secretary of State Bryan meeting Governor Mann, of Virginia, at Richmond; the cutting up of the Fort Peck Indian Reservation in Montana and its division among home seekers; a "head on" collision of locomotives arranged to thrill the 15,000 G. A. R. veterans during their meeting at Chattanooga; President Wilson's arrival at Princeton to cast his vote for his gubernatorial candidacy; horses performing high diving feats at Beverly Beach, Mass.; May Hagan winning the spoon race at the Edison Electric Light Company's field day games; the committee conferring with Secretary Daniels to suggest the advisability of moving the Brooklyn Navy Yard to Connecticut; and Lady Panchita winning the Spokane Derby.

**The Atheist** (Kalem, Sept. 29).—When the minister calls Burt Harrison to task for going fishing on Sunday, the boy declares that he is tired of the latter's religious canting, and which his mother chides him for his unbecoming outburst, runs away from home and becomes a gambler. Years later when the wound is healed, the mother writes her son to come home before she dies. The son, deferring his visit until he has won a big stake, arrives; the late and his mother's minister informs him that his mother has been in actual need, and that his winnings are of no benefit to her now, the gambler picks up her inscribed Bible and seeks the consolation it afforded the departed woman. It inspires him to seek a hard work a cure for his love of gambling, and, having succeeded in his undertaking, gets married. A year later his wife is blessed with a baby, and, in another year, Harrison is promoted to foreman of a mining gang. One day, just as a dynamite blast has wounded two of his men and buried them under a debris of rock, the baby's nurse comes rushing up to tell him that his little one is dying. Harrison stands between two duties: the one to his injured men, and the other to his sick child. For the first time in his life he calls on God to help him in his hour of need, and shows him the light of religion; turns and, braving the danger of falling rock, rescues his men from their perilous position. When he reaches home he learns that his child has safely passed the crisis of its illness. From that time he ceases to be an atheist. The play is a palpably stagey method in securing its effects is greatly offset by its powerfully dramatic blasting scene, which cannot fail to stir the most blasé picture audience. Players and camera contributed their best.

**Which** (Vitagraph, Sept. 30).—Cutty, seeking his ideal at a summer resort, meets two pretty girl twins and their mother. He falls in love with both of them, and, declaring that he could be happy with either if the other were gone, wishes he were a Mormon. While in swimming with the twins, the trio get caught in an undercurrent, and, before he can decide which one of them he intends to save, he is himself swept under. A lifesaver rescues the twins, while their mother swims out to Cutty, and drags him ashore. Unable to decide which of the twins he wants to marry, he finally, in desperation, proposes to their mother, who is accepted. Cutty consoles the disappointed daughters by telling them they can act as bridesmaids to their mother, and everybody is satisfied. Though the Vitagraph farce outfit seems to improve with every new offering, this piece, as a laugh producer, stands in class by itself. Wallie Van, Edna and Alice Nash, and Louise Beaudet's delineation of the characters of Cutty, the twins, and their mother is delightfully refreshing and captivating. The director's film methods are highly commendable. Physically photographed.

**A Clever Story** (Pathé, Oct. 3).—A single-reel comedy worth a place on any size programme, from three reels to six. Our hero has written a wonderful detective story that nets him enough to wed a young artist. The scene changes, and we are shown an elderly gentleman reading the story. The pictures are brought up close to fill the screen, then begin to move, and the story is acted for us. As the story deals with a kidnapped girl, the old gentleman writes to the author, offering him \$30,000 if the writer will find his daughter, who has run away from home. A surprise ending is furnished when both the spectator and the hero discover that his wife is the girl wanted. The acting of all concerned is very convincing. The photography is very good, and the director deserves special commendation for the manner in which he has handled the magazine effect. Reality is given to every little phase. It is a perfect work mechanically, and a good story to boot.

**John Boushall, of the U. S. Secret Service** (Heliog, Oct. 3).—John Boushall, in Amsterdam, Holland, is informed that a notorious smuggler has purchased a large amount of diamonds. When the Secret Service man goes to the smuggler's room he sees a bellboy peering curiously through the keyhole. Later, on board the liner, the smuggler is forced to share quarters with the brother of a girl with whom John Boushall has fallen in love. The bellboy has come aboard the liner disguised, and at night steals the diamonds, murdering the smuggler. The brother of Boushall's sweetheart is arrested and the crime, but at the pier the detective unmasks the real culprit. A fine one-reel story, well acted and directed. Photography good.

**The Treasure of Desert Isle** (Vitagraph, Oct. 3).—A pleasing film, though the story is built of light materials. Professor McGill, an aged scientist, has become attached to Jean, a beachcomber's daughter, whom he met while in search of geographical specimens on Desert Isle. When he must leave he writes to Robert Wayne, a young professor, saying that there is a great treasure on the island and giving him directions to find it. Wayne comes to spend several days at the island, when McGill arrives, and tells him that the treasure is Jean. Of course, they have by this time fallen in love. Anita Stewart gives us a charming and elusive personality as Jean, that is felt throughout the picture. E. K. Lincoln, Charles Kent, and George Stevens are capable. The photography, entirely exterior work, is very good. Director Ince has welded together an interesting single reel.

# FIVE-A-WEEK

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Coming October 24th!

## "The Love Lute of Romany"

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A beautiful love drama featuring Francis X. Bushman.

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A comedy that is new from start to finish. A real treat for any audience.

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A Western comedy-drama of merit. Book this feature today.

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## "Broncho Billy's Elopement"

A "Broncho Billy" picture that will long be remembered, featuring G. M. Anderson.

Coming Friday, October 31st!

Coming Friday, October 31st!

## "The Toll of the Marshes"

(IN TWO PARTS)

A dramatic story of a land grafter who unmercifully robbed the poor to gain his goal—rich independence. His daughter is the innocent means of bringing about a novel and eccentric plot for this remarkable photoplay. Francis X. Bushman, Beverly Bayne and Frank Dayton featured. Posters and heralds ready.

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